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FEBRUARY 17, 1917

THE MOVING PICTURE WEEKLY

"THE WAR OF THE TONGS"

RED FEATHER PRODUCTION

PRICE 10 CENTS

VOL. 4. NO. 1

BLUE BIRD

PHOTO PLAYS, (Inc.)

Present

"MUTINY"

A Drama of Passion and the Sea

with

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and VAL PAUL

Directed by LYNN REYNOLDS

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WITH DOROTHY DAVENPORT

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Declare
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MORGAN'S
GIRL" to be
the finest Five
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Ever Produced

THIS IS
"HELL MORGAN'S
GIRL"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

After Selling Valuable State Rights Territory on this Unusual Production---All Negotiations Were Withdrawn---Owing to the insistent Demands of BLUEBIRD Exchange Men -Who will Release It as a BLUEBIRD Special

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In spite of the fact that after weeks of advertising valuable State Rights on this remarkable picture had been sold—THE MONEY WAS RETURNED—NEGOTIATIONS FOR FURTHER SALES WERE WITHDRAWN—and BLUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

Now that it is a BLUEBIRD we do not hesitate to say that it is the finest BLUEBIRD ever released. "Hell Morgan's Girl" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction we pronounce this picture one of the three greatest box-office attractions on the market today.

Communicate with Your Local BLUEBIRD Exchange or Executive Offices

BLUEBIRD Photoplays (Inc.) 1600 B'dway N. Y.

An Unusual Red Feather Production

"THE WAR OF THE TONGS"

A thrilling and sensational drama of Life among the warring Chinese Tongs in America
Enacted by the famous Imperial Chinese Players
The entire cast composed of Chinese actors only
Scenario and continuity written by Chinese
Props, sets and details all planned and executed by Chinese

NEW - NOVEL - UNUSUAL - UNIQUE

Nothing like it ever shown in America.
Book through Any Universal Exchange

"GET SORE!"

WHO'S running your business, anyway?
Is it Nellie Lensfiend, the million-dollar star? Is it Messrs. Bunkem and Bullem, the feature producers—or is it YOU?

WHY are you in business?

Is it because you like pretty Nellie and want to help her get over with the dear public? Is it because you want to assist Bill Bunkem and Joe Bullem land some quick and easy simoleons—or is it because you and the family like to eat once in awhile and are compelled by police regulations to wear clothes?
Nutty questions?

Not on your admission ticket? Just let these questions sink into your think tank. Answer 'em fairly and squarely. If the result isn't weeping and wailing that will make old Job's lamentation sound like the Songs of Solomon, I'll eat my hat!

Here's the situation. Stars come high, and as long as Nellie can command sky-high salaries, she dictates the price you must pay for your service. As long as Messrs. Bunkem and Bullem sqaunder their money on pink stars for punk pictures, they dictate to you how much of your gross receipts you will be allowed to keep. Now, IF features made money for the exhibitors booking them, the high prices demanded for these pictures would be justified—perhaps. But if you want to know how well these features go over, ask some of the men who have bought up the State Rights on them. Better still, ask the exhibitor who has followed the feature policy

for the last twelve months to tell you what his PROFITS for the last year amounted to!

Honest! Hasn't it EVER occurred to you to get sore when a feature manufacturer babbles about the six-figure salaries he is handing out to his stars? Don't you KNOW that it is out of YOUR pocket and not HIS that these salaries must come from? Can't you see that every time a star is given a thousand-dollar raise your wife and babies are deprived of a certain amount of pleasure and comfort?

Suffering Box Office Receipts! If these facts do ever occur to you, WHY don't you get sore and go back to the Regular Service program that cost you LITTLE and gave you a fair return on your investment.
GO AHEAD—GET SORE!!!

"

Universal Sam

WATCH FOR

(No. 164. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

DURING the first week in March we are going to give you a novelty in our Red Feather feature.

Frankly, it is an experiment along the lines of a pet theory that we have been entertaining for some time.

It is a five reel combination entertainment, the first part of it consisting of a story of city and society life and the last part consisting of western stuff.

The first part is a drama with a big punch; the second half is comedy with a string of big punches. The first half will have Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson as stars, and the second part will have Neal Hart, Joe Rickson, Edward Hearn, L. M. Wells and Janet Eastman.

THIS NOVELTY

Remember, the two sections are two totally different stories, having no connection with each other except that they together constitute a five reeler of the very essence of entertainment. Both stories are made in natural length.

I think your patrons are going to like the plan tremendously. I think they will like it infinitely better than if we had strung the first part of the story out to five reels in length, which could have been done quite easily.

It practically amounts to giving you EIGHT REELS OF ENTERTAINMENT IN FIVE. I think that is what the whole trade will have to come to if we expect to maintain public interest in moving pictures.

Be among the first to show this new and condensed form of feature. Advertise it far and wide and watch the result. Then PLEASE ask your patrons how they like the idea, and let me know what they say.

WATCH FOR DETAILS in the Universal advertisements!

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

Scenes from the
RED FEATHER
PRODUCTION
"The Girl
and the Crisis"
WITH
DOROTHY DAVENPORT

"THE COMEBACK"—

BISON Two-Reel Drama, from a story by Charles E. Van Loan. Scenario by Charles J. Wilson, Junior, and production by George Marshall. Some of the staff of real cowboys and character men of Universal City are featured in this picture, which is without a star.

CAST.

J. Lowell Quackenboss	L. O. Pierson
Cunningham	L. M. Wells
Uncle Jimmy	George Berrill
"Crying Kid"	Jack Walters
First Citizen	Bud Osborne
Second Citizen	Pedro Leon
Third Citizen	Tom Grimes

A CHARLES E. VAN LOAN story is sure to be a good one, and this Bison two-reeler was made by Charles Wilson, Jr., and George Marshall, from one of Van Loan's inimitable stories of the West. "Opportunity in Optimo" the tale was called originally, and it was read and enjoyed by thousands in the pages of a popular magazine.

The picture is unique, in that it was produced without a star. There is not even a "featured player." The seven roles were played by some of the cowboys and the character men of Universal City, with the assistance of a very intelligent burro. Of course, the cowboys of Universal City are a very unusual lot, and prove the contention of the famous Western player, Harry Carey, who has so often appeared with them, that though actors do not make good cowboys, yet cowboys are often good actors. The absolute naturalness of the work of these men in "The Comeback," their utter unconsciousness of the camera, shows that Carey knows what he is talking about. Here is the story:

Optimo is a dead mining town, and the remaining six citizens gather at Cunningham's bar daily, where they have a drink and then wend their way sorrowfully home. This has been a habit with them for the past ten years. One day, Quackenboss, a tenderfoot from the East on a prospecting trip, arrives in the town and treats the population to a drink. They notice his wad and plan to get it. One of them discovers that he is a bug on faro. They resurrect the old faro outfit and "frame up" a crooked game with Cunningham as dealer. They give him their combined capital of two hundred dollars and await their victim. Uncle Jimmy, who is always broke and always wanting a drink, arrives in the town during the preparations and watches them fleece their victim. They invite him to help himself to a drink. While the game progresses he indulges frequently, and becomes boisterous. So they throw him out. He is sore and waits outside until Quackenboss comes out after losing a thousand. Uncle Jimmy tells him of the "frame up." The old man outlines a plan to him.

Quackenboss goes on a prospecting trip and returns to the town tired and weary. The citizens have planned another Faro game, but he explains that he is too tired to play, and asks them to look over some ore samples. The majority of the stuff is no good, but suddenly they discover the real article in one of the samples and excitedly ask about it. He explains that he has found a canyon full of it. Gunningham quickly gets the others together and they persuade Quackenboss to sell them the claim for twelve hundred dollars. The next day they all start out on a mad rush. The only two who arrive at the canyon are Cunningham and one of the citizens. Instead of the gold they find a note informing them that there are other skin games beside Faro. In the meantime Quackenboss has given Uncle Jimmy his share of the twelve hundred and ridden away, leaving Optimo much sadder but also much wiser for his visit.

ALLAN J. HOLUBAR is directing and playing the featured lead in a five-act photodrama, "The Reward of His Government." Dorothy Davenport plays an important role in the film play. The story has a French atmosphere as the featured player is a government telegraph officer and there is more or less of the play connected with the present war.

DAINTY Ella Hall is being featured at Universal City in a Bluebird five-act feature photoplay, "Pawned." Miss Hall plays the role of a little girl in which she is unexcelled and is supported by a strong cast of players. Many of the scenes are laid in a pawnshop.

RUTH CLIFFORD, one of the pretty featured players at Universal City, is working in a five-act drama, "A Modern Mona Lisa." The atmosphere is laid in Paris and Miss Clifford enacts the role of a model, finally falling in love with the artist.

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Canadian soldiers home on furlough.

Explosion that killed twenty-nine people—Chicago, Ill.

New American captain of S. S. St. Louis.

Guarding interned ships against vandals—New York City.

Review Mexican Punitive Expedition.

$300,000 *Fire—St. Louis, Mo.*

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

Animated Weekly News

TAKING SCIENTIFIC PICTURES

ALPHONSE WERTHEIM does not look like a cameraman. He looks like a professor, and therefore it seems particularly appropriate that he should have taken so many scientific pictures for the Universal Animated Weekly and especially the Screen Magazine. It is rather hard to get from him data of the things he has done, for like most of his fraternity, he is inclined to be represented solely by his films. All the cameremen I have interviewed have shown the same tendency to let their accomplishments speak for them. But these are some of the recent subjects that he has photographed for Universal showing:

He went with his trusty machine up Otisville, New York, where the Health Department manufactures anti-toxin for diptheria cases, and photographed the horse which has supplied serum worth nearly half a million dollars, for the cure of the dread scourge. The Universal Film Company made something of a sensation, last summer, by their infantile paralysis pictures, with suggestions for preventive measures and first treatment, which were shown all through the streets of New York, by means of a unique cart-tail screen, invented for the occasion. It was Mr. Wertheim who secured these views, which were of great assistance to the Health Department in dealing with the plague. He has also taken many bacteriological pictures in the Willard Parker Hospital of New York, where the Health Department has its laboratories. He has photographed actual operations, on the eye, or on the throat, in the Seadside Hospital, which has a clinic for the treatment of children who need immediate attention. He also took the views of the horse ambulances, and the treatment of sick and injured horses, for the S. P. C. A., which were shown in an early number of Screen Magazine.

Mr. Wertheim does not tell you of hairbreadth escapes, and risks of life and limb, though he has often found himself in a position which would be decidedly unpleasant, to say the least of it, to the layman. For example, when he photographed the leave-taking of the 69th regiment, for the border, he had to climb to a most precarious perch with all the impedimenta of his camera, high on a pile of lumber, in order to get the views that he wanted. It was he who secured the pictures of the departing submarine merchantman, the Deutschland as she left Baltimore. He was in a small yacht, clinging to the rigging with one hand, while he turned the crank of his machine with the other, expecting every minute to be washed overboard by the huge seas which were running at the time. As he says, "If you've got to, you can do anything"—which would not make a bad motto for the cameramen's fraternity.

ANIMATED WEEKLY, No. 59.

Smothering A City.—Dense clouds of smoke from burning coke at gas plant sets thousands to coughing.—*New York City.*

U. S. Army Quits Mexico.—Animated cameramen on job when Pershing's veterans return from punitive expedition across border.—*Near Columbus, New Mexico.*

Sub-Titles.—Troop L, 5th Cavalry advance guard. 1st New Mexico Infantry. Motor trucks carry supplies. Army mule still useful. Chinese and Japanese flee under American guard. Reviewing 1st New Mexico Infantry. Vaccinating small refugees.

Five Detained Ships.—Police guard German ships from vandals.—*New York City.*

Seeking Explosion Victims.—Dig for bodies of 29 who died in fire following gas blast.—*Chicago, Ill.*

Dare U-Boat Zone.—These liners won way safely through ocean's twin menace of torpedoes and mines.—*New York Harbor, N. Y.*

Sub-Titles.—French liner Espagne. Canadian soldiers on furlough. Helene Dutrieu, aviatrice, comes to offer services to U. S. Lapland reaches port safely. Her stern gun. Captain Hartley, American commander, replaces British captain aboard S. S. St. Louis.

Ready For Inauguration.—Building seats for throng which will see President Wilson renew oath of office. *Washington, D. C.*

Guarding Pacific Coast.—Torpedo boat destroyers and submarines patroling the Western seaboard.—*Los Angeles, Cal.*

Wall Street Shows Patriotism.—"Big business" signifies support of President in crisis by flying Old Glory.—*New York City.*

Spectacular Zero Blaze.—Ice hampers smoke-eaters and makes ruins picturesque at $300,000 fire.—*St. Louis.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

BROADWAY

"Pop" Wertheim taking an unsual scene at the Broadway Theatre.

THIS is the remarkable Red Feather production, about which the Weekly has had so much to say. It is the only film ever produced in this country written by a Chinaman, with an entire cast of Chinese players. It is a most interesting picture of the intimate manners and customs of the Orientals, besides being a splendid story by itself. Here is the plot.

Chin Ting is a wealthy landlord and the leader of his Tong. Sam Hop, a tea merchant, is his tenant, and Chin calls for the rent. Sam Hop sends his clerk, Wong Wing, to Lee Hoy to collect a debt that he owes, in order to have the cash for his rent. Wong Wing goes to the home of Lee Hoy and meets his daughter, Suey Lee, with whom he promptly falls in love. He returns with the money for his employer.

Lee Hoy at home.

Suey Lee, wishing to see Wong Wing again, makes the excuse of purchasing some tea, and goes to Sam Hop's shop. The lovers are having an interesting conversation, when Chin Ting enters, and sees the girl. He decides on the spot that she would make a fine wife. He asks Sam Hop to talk to her father and try to arrange for a marriage. Sam Hop goes to Lee Hoy and makes a proposal for the hand of his daughter for Chin Ting. Lee is flattered that the wealthy landlord and the head of his Tong should wish to marry his daughter, and consents. But Suey Lee herself makes strenuous objections.

Sam Hop returns to his store and reports the favorable answer to the Tong leader, much to the distress of Wong Wing. Chin goes himself to call on the girl's family and finds them eating. Lee Hoy receives him with every mark of honor, but Suey Lee will have nothing to do with him. Wong Wing is unable to resist the temptation to follow. He enters in the midst of the negotiations, making the excuse of delivering a package. He has listened at the door, and heard Chin Ting trying to present a pair of jade bracelets to Suey Lee, who will not accept them. Wong enters and declares that he loves the girl. Lee Hoy cunningly says that if he can raise the dowry of nine hundred dollars, he may have her.

Wong determines to try his luck at the lottery. He pur-

Suey Lee, the heroine.

The mysterious Chinese lottery revealed.

CAST.

Chin Ling, wealthy Tong leader ..... Tom Hing
Wong Wing, in the employ of the tea merchant ..... Lee Gow
Lee Hoy ..... Hoo Ching
Suey Lee ..... Lin Neong

---

chases a ticket, but luck is against him and he wins nothing. Then he decides to try gambling. He visits the rooms of Chin Ting, and plays fan-tan. He wins at first, then begins to lose heavily, and so decides to try pai-gow, or Chinese dominoes.

Chin Ting passes the table and sees that Wong is winning. He then instructs the dealer to cheat Wong. The dealer obeys and Wong loses all of his savings, which he has staked on one last throw. He is furious and declares that he has been cheated. He has a fierce quarrel with Chin, who finally has him thrown out.

Chin calls a meeting of his Tong, and tells the tale of the insults of Wong, who belongs to a rival brotherhood. They decide that death must avenge their leader. Two are chosen to put an end to Wong, although Lee Hoy speaks for him. They choose knives with which to do the job. However, Wong has been warned by the members of his own Tong, and the two men are disarmed and one of them killed. The other reports the death to Chin, who calls another meeting. Lot this time falls on Lee Hoy, who is forced to accept the task.

He lays his plans carefully, hiding confederates all about the door of Wong's lodging. But Wong's Tong brothers have been beforehand. They are hidden on the roof commanding the entrance to Wong's home. When Lee Hoy steals up to kill the unsuspecting Wong, one of his brothers shoots from the roof of the opposite building and Lee is killed.

His body is carried back to the Tong, and Chin Ting determines to bury it with honors and then to proceed with the wedding. Lee, before going on his mission of death, has locked his wife and daughter in an inner room of his house, for he fears an uprising of the Tongs. So when Wong, after his escape, goes to tell Suey Lee of his safety, he cannot enter. This makes him suspicious, and he is still more disturbed when he sees the rival Tong leader and several of his men, coming to the house. He hides, and sees them vainly try to get in. Then they set about breaking down the door. He goes to the back of the house, and makes his way through a window. He has a revolver, and is just in time to rescue Suey Lee from Chin Ting, who has broken through the front door, and seized her. We are allowed to suppose that the course of true love runs smooth after the rescue.

RED FEATHER Photoplay, written by a Chinaman, and produced in San Francisco by an all-Chinese cast, recruited from the Imperial Chinese Players. The only film ever produced in this country by an entire dramatic personae of Celestial actors. An intimate and enthralling study of the manners and customs of the yellow race in the American city

Wong Wing rescues Suey Lee.

Choosing the slayers of Wong Wing.

SIXTEEN companies at Universal City are at present engaged in picturing feature productions. Ten other directors are filming comedies, dramas, western and underworld stories in one, two and three reels. Despite the cloudy weather of the last ten days production has not ceased owing to the use of the rain-proof stage and electric light studios where pictures can be made in any kind of weather, or any hour of the day or night.

RUTH STONEHOUSE is directing and playing the featured lead at Universal City in her own photoplay, "Tacky Sue," which is being filmed in two acts. This is one of a series of clever little stories being made by the well-known actress.

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THE next few weeks are bound to be momentous ones in Universal history. The week of March twelfth, for instance, sees not only the second of the great series, "The Perils of the Secret Service," written and directed by George Bronson Howard, but a novelty in Red Feather releases as well. This will be a double bill Red Feather, consisting of a wonderfullly powerful society drama, starring Cleo Madison, Roberta Wilson and Molly Malone. Three Red Feather stars in one film. The other is a Western comedy-drama with a dozen punches and a real surprise ending. Together "The Girl Who Lost" and "Border Wolves" make one of the strongest bills ever released as a Red Feather. The two are tied together into five reels and are advertised together on the posters. They will make the Padded Feature boosters sit up and take notice.

Then on March 12 also is the most wonderful of all serials, "The Voice on the Wire," with Ben Wilson. The Universal is certainly doing things these days. Just watch.

Stories of This Week

"After the Balled-Up Ball," L-Ko Feature 29
"A Bare Living," Victor Comedy 32
"A Dangerous Double," Imp Feature 28
"A Day in the Life of a Dog," Powers Ed. 32
"Down Went the Key," Nestor Comedy 33
"Heros of the Plains," Big U Drama 33
"Lost in the Streets of Paris," Rex Drama 32
"Rosie's Rancho," Joker Comedy 33
"Sin Unatoned," Laemmle Drama 30
"The Buried Treasures of Ceylon," Powers Educational 33
"The Come Back," Bison Feature 9
"The Fireman's Bride," Victor Com.-Dr. 32
"The Folly of Fanchette," Imp Feature 26
"The Great Torpedo Secret," Gold Seal Feat. 17
"The Heart of Mary Ann," Victor Com.-Dr. 33
"The Keeper of the Gate," Rex Drama 33
"The Man Who Took a Chance," Bluebird Feature 20-21-35
"The Man Who Saved the Day," Big U 29
"The Purple Mask," "A Strange Discovery" 16
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"War of the Tongs," Red Feather Feat. 12-13

Advance Impressions of "The Voice on the Wire"

NOT since the publication of "The Murders of the Rue Morgue" has there been a series of crimes forming a mystery so baffling as that which forms the central theme of the new Universal serial, "The Voice on the Wire." Murderers, both in fact and in fiction, have before now succeeded in committing their crimes without leaving a trace for the authorities of justice to work upon. But in this serial photoplay, which is a screen adaptation by J. Grubb Alexander, of the novel of the same name by Eustace Hale Ball, a clue is left each time that a victim is sent to his doom, a triple clue, which never varies, but which serves only still further to complicate the impenetrable mystery surrounding the fate of each victim.

In the first place, there is the voice on the wire, from which the serial takes its name, and which is heard before each tragedy, sometimes by the victim himself, sometimes by the investigator, John Shirley, who is trying to solve the problems, sometimes by the dead man's nearest relatives. Before each of the series of murders, a warning comes over the telephone, but when the call is investigated by the telephone company, it always comes from an unidentified source, from a disconnected wire, or from premises which are known to have been destroyed by fire. Sometimes central denies that the number has been called at all.

The second clue is the appearance in the vicinity of the deed of a menacing shrouded figure, never clearly seen, but always lurking, a shadow among shadows, near the scene of the crime. In each episode we think that we have identified the figure, only to find that our identification is a mistake. When the first episodes were run, one after the other, in the Universal projection room, every member of the company had a different explanation to offer of this mysterious figure, and every one of the explanations proved to be wrong.

But the greatest novelty of all, is the manner in which the murder is committed. The third clue in each case is the mark of a human thumb over the heart of the victim, sometimes on the bare flesh, sometimes ground deeply into the clothing. John Shirley, the criminologist (played by Ben Wilson), and his advisor, Doctor Renolds (played by Joseph Girard), identify this as the Japanese death punch, the "Sen Si Yao," a development of jiu-jitsu(or Japanese wrestling, in its very highest form, a pressure strong enough to stop the action of the heart, applied by the thumb upon the exact spot in which it will be effective. Not every student of jiu-jitsu learns the "Sen Si Yao," for not every student gains the exact knowledge of anatomy necessary to find and identify the small area in which the pressure of the thumb will be fatal. Great experience is necessary in order to find the right spot unerringly, for a fraction of an inch to the right or to the left, too high or too low, will render the pressure ineffective, and the attack must be without warning in order to give the victim no chance to shift his position and avoid the contact at the fatal point. A moment's pressure induces temporary suspension of the action of the heart, but if it is continued for the requisite number of seconds, the heart action is paralyzed, and death results—a death which, to all but the initiated, leaves no trace of the manner in which it was inflicted.

In this unique manner, and surrounded by the baffling circumstances of the disconnected wire and the muffled figure, and traced each time to the operation of the "Sen Si Yao," three men have already met their death, each time in the company of the same chorus girl (played by Neva Gerber), before Captain Cronin, head of the detective bureau (played by Howard Crampton) decides that he requires the assistance of some one with more scientific knowledge, and more imagination than the ordinary official of the machinery of justice possesses. John Shirley, a student of criminology, is asked to investigate the mystery, and he enlists the cooperation of his friend, the scientist Doctor Renolds. All their knowledge, their science, and their precautions are in vain, however. The mocking voice warns Shirley each time, gives the name of the victim and the hour of the crime, and Shirley, though he takes extraordinary pains to protect the threatened man, is circumvented in every case by the evil force which seems supernatural in its powers.

"THE PURPLE MASK"

At the left Pat is in her garage costume.

In the centre the start of the race.

At the right the detective.

EPISODE NINE of the big serial, written and produced by Grace Cunard and Francis Ford, is entitled "A Strange Discovery," and brings the daring queen of the Apaches to America, where she wins an auto race.

CAST.

Patricia Montez ..... Grace Cunard
Phil Kelly ..... Francis Ford
His Assistants ..... Pete Gerald, Jerry Ash
Mary MacLean ..... Gertrude Short
Robert Jackson, inventor, ... Leonard Clapman
Wallace Drew ..... Abe Mundon
Jack Elliot ..... Joe Moore

EPISODE No. 9 of the big serial "The Purple Mask," is called "A Strange Discovery." The last chapter brought the Queen of the Apaches and the detective, Phil Kelly, to America on the same boat. In this, Pat is found, surrounded by a devoted band of shrouded men who do her bidding, engaged in the same sort of Robin Hood tactics, with which she was occupied on the other side of the ocean.

While crossing the Atlantic, Pat had sent by wireless an order for the American Apaches to meet at her house on the morning Kelly had called to redeem the stolen pearls. Her mysterious disappearance from the drawing-room where Kelly had expected to find her, was accounted for by her attendance upon the Apache meeting in a room, reached from the drawing-room by a secret passage.

Pat informed the members of her gang that she had been retained by Robert Jackson, wealthy manufacturer of high speed motors, to ferret out a plot against his commercial welfare that seemed to exist among his employees. She delegated six of her men to find employment at the factory, and, having disguised herself as a man, Pat also became one of the workmen. Numerous exciting incidents resulted.

Mary MacLean, niece of Robert Jackson, is heiress to his fortune and Wallace Drew is trying to gain her good graces with her prospective wealth in mind. Pat becomes suspicious of Jack Elliott, superintendent of the factory, and advises Jackson to disappear, leaving the impression he has sailed for Europe.

Subsequently a cable is received that Jackson has died in London. Through previous arrangement the reading of the will is accomplished, and when Jack Elliott finds that the entire Jackson estate and fortune has been left to Mary MacLean, he becomes resentful. In the hope of finding some way to break the will or cast doubt upon Jackson's death, Elliott engages Detective Kelly. Finally it is established that Jackson did not die, and with the possibility of Miss MacLean being kept out of her fortune for an indefinite number of years, Drew joins forces with Elliott and becomes antagonistic to the Jackson interest.

Miss MacLean has entered a car, equipped with Jackson motors, in the Speedway Race for the Golden Cup. Drew and Elliott determine to put the car out of commission, hoping thus to deny the Jackson motors the advertising they would secure in the event of Miss MacLean's car winning. Pat discovers evidence of their conspiracy and determines to thwart them.

Convinced that she must first dispose of Kelly, the girl decoys him to her home and when he enters the house to investigate, traps him in an iron-walled compartment in the cellar, which has been built for the purposes the Apaches might have for it, and

(*Continued on page* 34)

"The Great Torpedo Secret"

HERBERT RAWLINSON in a three-reel Gold Seal Comedy - Drama, written by E. B. Lewis and produced by Stuart Paton. The tale of a young munitions manufacturer and two Women's Peace Societies.

CAST.

Billy Olmstead.....Herbert Rawlinson
Henry Olmstead.....Howard Crampton
Marion .....Neva Gerber
Jap Valet..... .....Frank Tokanaga
Mrs. Jas. Rutherford....Mrs. Crampton
Mrs. Warren.....Frances Mayon
Marion's Aunt.....Adele Woods

JUST the sort of a comedy-drama which suits Herbert Rawlinson has been made for him by E. B. Lewis, and produced by Stuart Paton, who was the director of the famous Special Feature "20,000 Leagues Under the Sea," which is now packing them in at the Broadway Theatre, New York. Rawlinson has the role of a young man-about-town, who is driven into the business of manufacturing munitions, when his uncle is hounded into a pretended suicide, by the persistency of two rival Women's Peace Societies. The ladies then proceed to make things warm for the young head of the plant, but, with the assistance of his Japanese valet, he manages to circumvent them. Pretty Neva Gerber, who is supporting Ben Wilson in the new serial, "The Voice on the Wire," also under the direction of Stuart Paton, is Rawlinson's leading lady in this excellent and amusing three-reeler. Here is the story:

Billy Olmstead hears that his uncle has been blown up with a bomb. His Jap valet tells him that Mrs. James Rutherford, president of the Society for Universal Peace, and Mrs. Rebecca Warren, president of the Anti-War League, insist upon seeing him. The two women and their respective followers are in the parlor, glaring at one another. Billy refuses to meet them, and when they presume to enter his room he hides in the curtains of the shower-bath and threatens to come out if they do not leave the room. In desperation, he climbs out of a window and hastens from the house.

Henry Olmstead, his uncle, is the head of the great War Munitions Plant. He had disinherited Billy a year before on account of his frivolous life. The peace societies are trying to make Olmstead's factories stop manufacturing munitions.

Billy is accosted by two men who take him to a house, where he is surprised to meet his uncle. He tells his nephew that he couldn't stand the women any longer, so pretended to die. He tells Billy that if he will control the plant for six months, he will give him a large sum of money so that he and Marion Winters may be married. Billy consents.

Marion's aunt, thinking Billy the sole heir of his wealthy uncle, phones to offer her condolences and hurries to the house with Marion.

Billy starts to manage the plant, but understands absolutely nothing about it. When a faker appears with a wonderful new explosive, Billy pays him fifty thousand dollars for his invention. He also buys another invention from an old man and pays him a hundred thousand dollars for his blue-print. The men of the plant are horrified and his uncle comes to the conclusion that his nephew is a fool and that he must get him away from the plant before it has ruined him completely. He decides to ask Marion's assistance. They plan that she shall pretend to be kidnapped.

Meanwhile the peace ladies have discovered that the new invention has been bought by Billy Olmstead and they order two men to steal the plans. But Billy, thinking the invention useless, makes them a present of it. Soon afterward he learns that the government is willing to pay one million dollars for the invention.

Marion's aunt, becoming terribly upset over her niece's non-appearance, phones Billy. He hastens to his uncle's house and forces his way into the room in which the girl is hiding. Henry Olmstead explains the situation. Marion immediately informs her aunt where she is, and the latter tells the girl that Mrs. Warren and Mrs. Rutherford have been phoning to have her come to their celebration.

The Anti-War League and the Society for Universal Peace are celebrating together, because of gaining the possession of the invention of the "Magnetic Governor." Only Marion's presence is lacking, so that they can gloat over their prize before her eyes "to take her down a peg or two." When the girl arrives, they are stunned to see her deliberately hand the blueprint to Billy Olmstead, who with his uncle has been standing in the doorway unnoticed by the women. They all rush at him, but Henry Olmstead stops them, saying, "I am Henry Olmstead . . . but not at your service." As the two men and Marion leave the house, the women slump weakly into their chairs.

By MARJORIE HOWARD

THERE seem to be a few abnormal people among the motion picture public, who declare that they don't care for serials. Possibly the mental effort necessary to remember the identity of the leading players from one week to another, is too great for them; possibly the suspense which every Universal serial works up from one episode to the next is too much of a strain on their overtaxed nerves. But the Universal, with its usual resourcefulness, has discovered a way to include even this limited class of patrons, and at the same time to please the rest of the people with the continued story, or the adventures of a screen character, which they so much enjoy.

On March 9th the first of a series of two-reel pictures, written by no less a personage than George Bronson Howard, the famous son of a famous father, and directed by him in person at Universal City, will be released. The series will bear the promising and inspiring general title of "The Perils of the Secret Service," and each story will be a separate adventure, with a plot complete in itself, and a change of cast, with the exception of two characters. The first one is entitled "The Last Cigarette," and besides serving to introduce the leading character, Yorke Norroy, the diplomatic agent whose exciting professional experiences make up the series, it will be found to be an enthralling story in itself, with a surprise finish which is really something new in pictures.

Several years ago, when George Bronson Howard was younger than he is now, he wrote the stories called "Yorke Norroy, Diplomatic Agent," in hopes that the money he received for them might help to boil a pot, which at that particular time showed no inclination of boiling by itself. The stories were published in a popular magazine, and were an immense and immediate success. They were brought out in book form, have been through many editions, and are still in demand. These are the stories which Howard sold to the Universal Film Company for use on the screen. There was at first no intention of his being his own producer for the tales. He had never directed a motion picture film, and the series was too important to be entrusted to an amateur. Howard, however, in the meantime had visited Universal City, and became fascinated by what he saw there. The desire to produce pictures became an obsession with him. He asked the favor of being allowed to direct the first story in the series as an experiment, and went to work with the greatest enthusiasm. When the two reels were completed and shown to the authorities, there was no question of chosing a director for the rest of them. Not a trace of the amateur was to be seen in his work, and there were touches in the production which raised it right out of the ordinary run of pictures, while the main theme was developed in logical progression.

Of course, George Bronson Howard knows the theatre as few authors know it. He has written several successful plays, and collaborated in a score of productions. His work for the theatre covers every variety of performance, from a Winter Garden Show ("The Passing Show of 1911,"

George Bronson Howard, Jr.

of which he was the author) to such plays as "The Red Light of Mars," philosophical studies, sparkling with wit, and full of subtle ridicule of modern conditions. But besides the playwriting end, he is familiar with the labor of active production as well, and all of this experience enables him, with no previous picture training, to direct his own stories in the most satisfactory fashion.

There are only two characters which run through the series. The most important of these is the name part, Yorke Norroy, whose spicy and unusual adventures, while in the secret employ of the United States Government as a very special sort of diplomat, form the different episodes of the series. The other character is his "left hand," his confidant and assistant, Huntley Carson, who accompanies him to the out-of-the-way corners of the globe to which his secret missions take him. The leading role, which is a creation as distinct and individual as that of Sherlock Holmes himself, is in the hands of Kingsley Benedict, the young Universal actor, who will be remembered for many well-studied performances on the screen. A late success of his was the role of the heroic bugler, in the Bluebird photoplay "The Bugler of Algiers," for which he was loaned to the Bluebird organization, and in which his work received enthusiastic praise. A late program release was a very clever Imp drama, called "Black Evidence, in which he was featured.

Benedict is particularly well fitted to play the role of the diplomatic agent who is conversant with the affairs of two continents, for he is a cosmopolitan himself. He was born in this country—in Buffalo to be exact—a little over thirty years ago, and he has traveled extensively, making himself at home in all countries. He had no less than seventeen years experience on the legitimate stage before he joined the Universal Film Company, his first and only engagement in pictures. He has played under the banner of some of the best-known producers of the country, including Charles Frohman, Klaw and Erlanger, etc. An interesting phase of the character of Yorke Norroy, is the author's insistence that his hero had the appearance of being merely a man of the world, a social favorite, with a soul which did not aspire above the ambition to be the best-dressed man in his set, and a delightful entertainer of pretty women. This exterior concealed the man himself, the keen intelligence and wonderful resourcefulness, the knowledge of men and women, and the proven courage, which made Yorke Norroy the trusted agent of his government in all cases demanding unusual cleverness and inviolable secrecy. This picture which Bronson Howard has drawn of his hero, might almost be a description of Benedict himself. Of about medium height, slightly built, with gray eyes, light brown hair, always beautifully dressed, and wearing his clothes with an air of distinction, Benedict gives in his appearance no indication of being an expert horseman, a wonderful swordsman, and an all-around athlete. He is fully competent to depict the traveled adventurer, conversant with the manners and customs of various European capitals, for he knows them all by personal experience. Yorke Norroy is particular in his dress and personal appearance almost to the point of foppishness. Kingsley Benedict is noted for the adoption of original, not to say daring sartorial ideas. He was the first man on the West Coast to adopt the Continental fashion of wearing a cape with evening dress, for example. In the second adventure of the series, called "The Clash of Steel," he has an opportunity to display his prowess as a fencer, an accomplishment which is rare enough in these days.

Jay Belasco, who is a cousin of the

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Yorke Norroy and his "left hand," Huntley Carson in the first adventure "The Last Cigarette."

"The Man Who Took a Chance"

Monty Gray had seen a photo and lost his heart. What followed is a-plenty.

DELIGHTFUL Bluebird Photoplay, written by Ben Cohn, and produced by William Worthington, with Franklyn Farnum and Agnes Vernon in the leads, in which every one plots against every one else.

IN this delightful Bluebird photoplay, which was written by Ben Cohn and produced by William Worthington, every one plots against every one else, some with good motives, some with bad. It is a comedy of cross-purposes, and imposters, which comes in the end to a most satisfactory conclusion, with the heroine in the arms of the hero, even though he wears handcuffs on his wrists. It is full of those charming touches of humor which mark a Worthington comedy, and affords Farnum and Miss Vernon just the sort of roles which suit them best. Here is the complicated plot.

Monty Gray has just arrived from China, where he has spent ten years of his life building railroads and where he has learned to abhor the very look of a Chinaman. Entering an hotel, he meets Wilbur Mason, a former college chum, but is grieved to learn that Wilbur is leaving town that day. While chatting, Monty instantly falls victim to the beauty of a girl's face, which is framed in a picture on the dresser. Wilbur tells him it is his cousin, Constance Lanning, and warns his friend that there is not a ghost of a chance for him, as her mother has the "Title Bug" and scorns any ordinary American. But upon Monty's entreaty to help him, Wilbur writes a letter of introduction to the Lannings. Monty surreptitiously steals the picture of the girl, which he hides inside his coat.

After a sleepless night of scheming, Monty finally decides to masquerade as an English lord, taking the name of Lord Winston Radleigh, which he had seen mentioned in a newspaper. He hires James, an English valet, who coaches him in the art of wearing the monocle and in aristocratic manners. He inserts Lord Winston Radleigh in place of his own name in the letter of introduction and sets out on his quest.

At the Lannings, Constance is perched in a tree and is daring the men to come up and put on her slippers, declaring that a kiss shall be the reward to the brave knight who comes to her aid. She is slipperless, for she has thrown

Monty rescues the fainting heroine

CAST.

Monty Gray	Franklyn Farnum
Constance Lanning	Agnes Vernon
Wilbur Mason	Lloyd Whitlock
James	Arthur Hoyt
The Duke of Cannister	Charles Perley
Richard Lanning	Mark Fenton
Mrs. Lanning	Countess Du Cello

"Have a cigarette?"

one of them at the Duke of Cannister, her mother's pet suitor, and the other at her father, who has been peacefully sleeping nearby. The men stand like stones before the threatening look of her mother, while her father can scarcely suppress his great amusement.

Hearing her words, Monty, without a moment's hesitation, promptly climbs the tree, replaces the slippers, and claims his reward, while the girl, smitten with love at first sight, willingly submits to his embrace and ardently returns his kiss. But, seeing the monocle which dangles from Monty's coat, she is disgusted to find that he is also a foreigner, and runs away before he can catch her.

Mrs. Lanning becomes radiantly pleasant when she reads the letter introducing Lord Winston Radleigh. She insists that Monty join the house party.

That evening the Duke of Cannister proposes to Constance, but gains only ridicule for his pains. Becoming furious, he taunts her with being in love with Lord Radleigh. Monty then appears and proposes to her. She tells him she will give him his answer in the morning.

Very early Monty is called out of bed by a message, and soon is on his way to the H. O. Ranch, some distance from the house, for he has received a note written by Constance saying that she is held prisoner and begging him, if he really loves her, to hasten to her rescue.

In the meantime, the Duke of Cannister has received a mysterious message which causes him to leave for town very suddenly. The same morning, all the guests discover that they have been robbed during the night, and because of Monty's disappearance, suspicion naturally falls on him. The

There sat Constance with a gun at her temple

"Oh, no, sir!"

picture of Constance is found in his suitcase and is supposed to have been stolen; the auto has been taken from the garage, for his escape; the message received by Monty is suspected to have come from an accomplice, and when the detectives arrive they inform the Lannings that Lord Radleigh is in reality one of the cleverest crooks in the business, who has taken a titled name in order to gain admittance to wealthy homes.

When Wilbur unexpectedly arrives, he is confronted with the letter and immediately denies knowing anything of such a person as Lord Winston Radleigh. He becomes greatly alarmed, for he thinks that Monty has probably been murdered by the villain. Hearing that Monty had started toward the H. O. Ranch, they rush madly in the direction. They have discovered that Constance has also disappeared and believe she has been kidnapped.

Meanwhile, Monty is met at the ranch by several cowboys, with whom he fights, for he sees Constance seated in a chair with a revolver pointed at her head. Finally, after struggling

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The scene which preceeds the killing of "White" by "Jane Lee" in "The Saintly Sinners."

Ruth Denounces Capital Punishment

STAR of Bluebird Photoplay, "The Saintly Sinner," converted by sensations in playing convicted heroine.

AFTER playing "'Jane Lee,'" says Ruth Stonehouse, little star of the Bluebird photoplay, "The Saintly Sinner," "I have become a greater opponent than ever of the legalized murder which we call by the dignified name of capital punishment.

"Consider the case of the girl in this play. She is forced into crime by circumstances which are stronger than she is. Her final killing of White, if we consider the motive of her act, can hardly be called a crime. Yet, under the law, she is guilty of murder and must pay with her life, unless pardoned by the Governor. What earthly good would it do society for her to give her life for that of a villain like White?

"When I recall my sensations in playing the scene in which I am strapped to the electric chair, though I knew all the time that I was perfectly safe in the studio, and that the whole thing was arranged for the camera, it makes me want to go out and do something to prevent any of my fellow-beings from suffering so barbarously in earnest, no matter what he may have done. And think of the responsibility of denying time for repentance to any poor soul. If you hear of the Ruth Stonehouse movement for the Abolition of Capital Punishment, do not be surprised. It will be due to my playing of Jane Lee in 'The Saintly Sinner.'"

Thirteen is Dorothy Davenport's Luckiest Number

DOROTHY DAVENPORT will return to Red Feather pictures as the star of the next release, which is called "The Girl and the Crisis." This picture was written by William V. Mong, who has done so many good things for the program, and produced by him with a fine cast of Universal players.

Dorothy Davenport, as all the world knows, is Mrs. Wallace Reid in private life, and she is one of the small number of persons who consider the figure thirteen the most maligned numeral in the world. She declares that she can prove that the influence of this number is beneficent, not malignant.

"In the first place," she says, "I was born on March 13, and you are not going to make me pretend that I consider myself unlucky! I married Wallace Reid on October 13, 1913, and that was not unfortunate, either. We celebrated our anniversary with a dinner this year, for which we invited eleven guests, so that there should be just thirteen at table. Some one counted, as some one always does, but we begged them not to be alarmed. It was a very nice party, if we did have it on Friday, the thirteenth, and it came to an end at one o'clock which is thirteen in many countries.

"Now you're Governor," said Poole. "Do your duty."

Universal Discovers Psychoscenario Writer

Edgar Cayce Sends Spirit Five Reel Scenario for Violet Mersereau to her order at Churchill's Restaurant

By PETER PEPPER

WE'VE heard a lot about messages being conveyed by spirits from the other world to hypnotists, psychoists, psycho-analysists and all the other ists, but all of them were outdone, outclassed and outwitted the other evening when the Universal Film Manufacturing Company introduced to the world the first and only psychoscenarioist. His name is Edgar Cayce and he sent a psychoscenario, four hundred and fifty words long, from Selma, Alabama, twelve hundred and eighty miles away, to Room No. 1 in Churchill's, where Violet Mersereau, that dainty little Bluebird star, was sitting nervous and fidgety, surrounded by thirty newspaper men and trade journal representatives, awaiting the plot.

If the Universal accepts this secnario, it will be the first written by a pschoscenariowriter, for, never since the beginning of filmdom has a penner of plots attempted to do what Mr. Cayce did last Thursday evening.

It all started something like this: On December 13 last, President Carl Laemmle received a mysterious letter from one Edwin Williamson, who in addition to acting as freight agent for the Southern Railway at Selma, fills in his spare hours by acting as spiritual advisor, or spiritual business manager of Mr. Cayce. Just imagine what could be done if he could persuade his employer to apply the mental stuff to the transportation of all freight for the Southern Railway! Or, for example, imagine what the British government would give to employ Cayce to go into these hypnotic sleeps and direct the course of their ships and German submarines!

In this letter, Williamson said that he had a personal friend who was possessed of "an unusual gift, power, or whatever it might be called." This friend was in the habit of going into an hypnotic sleep, from self-suggestion or otherwise, and then he conversed with the party whom he went to sleep to. Mr. Williamson stated that he had diagnosed many diseases that have baffled physicians and had located lost articles, and performed many other wonderful feats.

"If you are interested, and will write me, naming a date and the hour, allowing for the difference in time, which is one hour, stating the name of the party whom you have in mind to take the lead in a photoplay, and tell me the street and house number where the party will be, I think I can surprise you."

Mr. Laemmle was so much impressed with the possibilities that he turned over the correspondence to the publicity department and instructed that the fellow be given an opportunity of showing what he could do.

Accordingly, it was decided to hold the test at Churchill's and that Violet Mersereau, with a staff of newspaper men and trade journalists be on hand to await the results.

The ceremonies were in charge of Nat Rothstein, advertising manager of the Universal, who explained to the gathering what it was all about, aided by speeches on psychology, etc., by Paul Gulick, Eustace Hale Ball, who is the author of the Universal's forthcoming serial, "The Voice on the Wire," and Dr. William E. Young, who is an authority on the subject of hypnotism, mental telepathy, self-suggestion and psycho-analysis.

A table was placed in the centre of the room and on it was laid a piece of paper, describing the sort of play Violet Mersereau would like for her next vehicle. This was at exactly 8:30 and the paper remained there for fifty minutes—the time required for the test. And all the time it was there Edgar Cayce was suggesting himself to sleep down there in tropical Selma.

Violet Mersereau.

During the interval the spirits were greatly aiding the committee, so that by the time the scenario arrived, they were in an excellent frame of mind to receive the results of the test. Peter Milne, of the Motion Picture News; Benny Grimm, Moving Picture World; Frederick Schrader, Variety; Arthur Ungar, New York Clipper; John Reddy, New York Telegraph; Ben Davis, New York Tribune, amused themselves while waiting for the psychoscenario by singing a symphony, written by Joe Burrowes, on the spur of the moment, to Violet Mersereau, and which ran something like this:

Dear Violet Mersereau,
You've won our hearts, you know—
Star of the Universal,
A picture queen without rehearsal;
With your very charming face,
Your wondrous smile and grace,
You've won a nation's hearts
With your many leading parts,
Dear Violet Mersereau,
You're getting all the "dough."

At 2:35 Friday morning the psychoscenario arrived. It proved to be just the sort of a play that Violet asked for, previous to the beginning of the test. Mr. Cayce calls it "Through the Subliminal," and it is a five-reeler. Miss Mersereau has turned it over to John Brownell, the Bluebird scenario editor at Fort Lee Studio, with the recommendation that it be prepared for her so that she can start on it as her next picture.

THE WEEK WITH PRODUCERS.

UNIVERSAL Director W. W. Beaudine with his Joker Comedy company is producing a laughable comedy, "Whose Baby?" Gale Henry and William Franey play the featured leads, with Milburn Moranti in their support.

CLEVER little six-year-old Zoe Rae is being featured in a one-act melodrama being filmed at Universal City, entitled "By Special Delivery." The play was specially written for the dainty little actress and she is doing some remarkable work before the camera.

ALSO "The PERILS

THE MAGNIFIC

Take Your Choice of the Two New Un

ALWAYS first in the production of great pictures, sterling dramas, crowd-getting novelties and genuine box-office attractions, the Universal again takes the lead in film progress by presenting a series of eight two reel pictures each complete in itself, based on the famous Yorke Norroy stories by the celebrated novelist George Bronson Howard.

Kingsley Benedict, popular Universal leading man, plays the title role, that of a keen secret service man, and in each episode is assisted by a different leading woman, chosen from among the best of the Universal star players.

"on the Wire"

BIG NEW UNIVERSAL SERIAL

Attention Exhibitors--Something New !! Something Different for You and Your Fans !!

AGAIN the mighty Universal Organization comes to the front for Exhibitors with a powerful money-getting box-office attraction—"The Voice on the Wire"—beyond all question the most notable mystery serial ever conceived or produced.

The mysterious "voice on the wire" gives warning in advance of each one of a series of crimes, and it is the duty of Montague Shirley, the great criminal investigator, to solve the mystery;

Through three stirring episodes in which the mystery grows deeper and more baffling, BEN WILSON, the popular Universal Star, as Shirley, supported by an immense company in a particularly lavish production, with beautiful Neva Gerber as leading woman, gives a performance that has never been equalled even by the master serial successes for which the Universal is famous.

NOW is the time to book this unusual multi-reel photoplay. An unusually elaborate Advertising Campaign Book has been prepared, is now on the press, and will be sent to any Exhibitor FREE. Write today to your nearest Universal Exchange and ask for a copy of "The Voice on the Wire" Campaign book. Tells you all you want to know about this great serial, including advertising props, etc.

NT 8 EPISODE UNIVERSAL SERIES

OF THE SECRET SERVICE"

ersal Attractions -- The New Serial of The New Series

To those Exhibitors who do not care to run serials, this remarkable series affords an opportunity to get the crowds coming week after week. The stories have been published and have been read by millions of people, all of whom will be wild to see the visualization of the most popular secret service stories ever written. If you want to get in on the biggest novelty of the year, book "The Perils of the Secret Service." Wire or write your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING COMPANY,

CARL LAEMMLE, President

1600 BROADWAY *"The Largest Film Manufacturing Concern in the Universe"* NEW YORK

"The Folly of Fanchette"

Byron has traced the gang leader.

Rayburg disappoints his wife.

THE mistake of a young wife, who, under the delusion that her husband has ceased to love her, almost falls into the hands of a leader of a gang of thieves, is the theme of this Imp two-reel drama, written by Harry B. Hagenah and produced by John McDermott. The name of Mae Bush is new to the Universal program, but will be found to belong to a very pretty young actress, who sustains the part of the wife, while she is supported by three of the Universal actors whose work is already well known. An unusually good plot is developed as follows:

Fanchette, Mrs. Rayburg, whose husband is district attorney and a very busy man, cannot understand his seeming neglect and accepts the attentions of Mr. Rhodes.

The city has been overrun by a band of clever crooks and Mr. Byron, head of the detective bureau, and Mr. Rayburg have many conferences on the subject. Byron reports that his men are closing in upon the gang leaders and hope to apprehend them within a short time.

Mrs. Rayburg is angry because her husband will not take her to tea when she asks him, and in a fit of pique tells Rhodes that she will elope with him, promising to meet him at the apartment house where he lives. On this very night, Rayburg invites Byron and some friends home for dinner.

Mrs. Rayburg goes to meet Rhodes,

IMP Two-Reel Drama. Written by Harry B. Hagenah. Produced by John McDermott. The story of a young wife who mistakes imitation affection for the real.

CAST.

Mrs. Rayburg	Mae Bush
Mr. Rayburg	L. C. Shumway
Mr. Byron	Malcolm Blevins
Jack Rhodes	Clyde Benson

who presents her with a wonderful necklace which has just been given to him by one of the crooks whom he employs. Byron and his men are on the trail and finally come to the house a short time after Mrs. Rayburg has entered. The crook hides behind the curtain. Byron arrests Mrs. Rayburg and Rhodes, and phones for the patrol. He informs Rayburg, who has not missed his wife, that he has caught the leader. The crook pounces upon Byron, and in the fight Mrs. Rayburg escapes and returns home.

The police take the two men into custody, and then Byron goes on to keep his dinner engagement. To their mutual surprise Byron and Mrs. Rayburg meet each other, the woman frantically signaling to the detective for silence. When Byron takes her into dinner she begs him not to disclose her secret as she has now learned her lesson.

NEVER AN EVE—IN PUBLIC.

"VIOLET MERSEREAU — fifteen years ago," announced Director Edwin Stevens at the Bluebird Studio in Fort Lee the other afternoon, proudly pointing to a little red and white bundle which emitted the most unearthly screams and which resembled nothing quite so much as a little savage in its birthday frock.

"I positively, absolutely, unconditionally refuse to be so labeled," exclaimed wrathfully the usually serene Violet, deserting her "conservatory," consisting of a single geranium which she takes from her old home to her new in the five-reel Bluebird feature play "Susan's Gentlemen," the early scenes of which were being made in the Fort Lee Studio.

"But Vi," patiently began Director Stevens, "you were that in the photoplay—fifteen years ago. You were left by your mother, found by some one else——"

"But you said me, not Susie, of the photoplay," objected Miss Mersereau, staunchly standing her ground in her rags of the urchin.

"Well, in real life fifteen years ago —you were——" began timidly Director Stevens.

"Always a perfect lady," said Vi, "and never an Eve in public."

Violet's next Bluebird is called "The Boy Girl," and will be released on March 5th.

Mrs. Wm. Cumming Story.

Washington Society to See "Eagle's Wings"

MRS. WM. CUMMING STORY, of New York City, President-General of the Daughters of the American Revolution, the most distinguished and the largest organization of patriotic women in the world, has issued invitations as head of the national society, to President Wilson, his cabinet and members of Congress, to view the timely Bluebird constructive patriotism feature "The Eagle's Wings," which will be shown under the auspices of the D. A. R. in their million dollar marble temple in Washington, D. C., on the night of February 21. About 1500 members of Washington society have accepted invitations.

In New York City the chapters of the D. A. R. co-operating with the Empire State Society, Sons of the American Revolution, are arranging for an early showing at the Biltmore to raise funds for patriotic work in the present crisis.

The value of "The Eagle's Wings" as a concrete expression of what industrial mobilization means to this country in time of war has been recognized by Mrs. Story. In a special message directed to the 95,000 members of the 1,500 chapters in the United States, the President-General said:

"My Dear Fellow-Members:

"We must at once give to our country such service as we can render, and to best serve, we must organize and unite our forces.

"Shortly I will send you a plan of registration and service that I believe will lead to efficiency, in the individual, and great concerted power to carry on the work of preparedness. You may wish to raise funds for the many forms of work in which you will, I am sure, wish to participate.

"The photoplay, 'The Eagle's Wings,' which is described in the enclosed, will show how great the power of industrial preparedness is, and patriotically and educationally it has great value. It will also serve as a means whereby funds may be raised for your great work. I have requested Bluebird Photoplays, Inc., to draw up their plans for production which will meet the conditions of every locality.

"(Signed) DAISY ALLEN STORY,
"President-General N. S. D. A. R."

By this message "The Eagle's Wings" gains the support of 95,000 loyal women of America who are to co-operate with the exhibitors in 1,500 separate communities of the country. Educators, churchmen, society leads as well as those persons taking a less prominent part in public affairs are enlisted in seeing that every man, woman and child who reveres Old Glory has an opportunity to view "The Eagle's Wings" and learn the lesson of constructive patriotism.

Get This Sheet From Animated Weekly

EVERY week for the past year the Animted Weekly has been sending out with its weekly news reel a very attractive advertising sheet with six or more cuts on it, to give people an idea of the scenes which are contained in the current Weekly. The accompanying illustration is a great reduction of this sheet, but gives the proportion and subject matter wonderfully well. The size is that of a regular one-sheet, and the particular advantage of the service is that it costs exhibitors nothing. It may be obtained by any exhibitor by dropping a line to his nearest exchange, or to the Universal Animated Weekly at 1600 Broadway. If you are not getting one of these sheets don't wait. Write for one.

Kathleen Hatfield is Miss Preparedness

OF 200 pretty entries, Miss Kathleen Hatfield, daughter of Mrs. Sarah Hatfield, of Astoria, L. I., was Friday night declared to be the very prettiest and was appropriately named "Miss Preparedness" in a gaily decorated box at the Broadway Theatre, where the spotlight, for a brief time, danced upon her, and where J. J. Lodge, managing "20,000 Leagues Under the Sea," submarining successfully into its eighth week there, introduced her to the large and enthusiastic audience. A half hour later she led the grand "preparedness" march at Madison Square Garden, which wound up the Hardware Men's Convention.

Dainty, blond and graceful, Miss Hatfield makes an ideal "Miss Preparedness." She will be starred in Universal patriotic and industrial releases, under the auspices of the Universal Film Manufacturing Company, and the Patriotic Publicity Committee. Especial scenarios are being prepared for the young woman's use. She will soon begin work in the Leonia Studio at Fort Lee.

Miss Doris Payne, of Bridgeport, Conn., proved "the second" prettiest maiden, and shared honors with "Miss Preparedness."

"A Dangerous Double"

Left—The girl and the reporter.
Right—The girl and the Prince.
Centre—The newspaper office.

IMP Drama in Two reels, written by Harry Dittmar and produced by Robert F. Hill. The exciting tale of a foreign Princess, a Prince and an American reporter.

THE remarkable resemblance between two men in opposite walks of life, and the complications which ensue when the one, a Prince of a small European principality, is mistaken for the other, a clever young newspaper man, is the central theme of this interesting Imp drama. The story was written by Harry Dittmar and the production was made by Robert F. Hill, with Sidney Bracey and Sydell Dowling in the leads. Both men play important roles in the life of a young girl, Marjorie Norwood, who has been educated in this country, but is in reality the daughter of a Balkan king. The story, with this promising cast of characters is carried out in an exciting series of incidents, as follows:

In the reportorial rooms of a busy metropolitan daily, Stuart Warren, a cub reporter, reads in a newspaper that Marjorie Norwood, one of the popular graduates of Vassar, is reported to be betrothed to Prince Eric of Maurania. On examining the map, he ascertains that Maurania is a small European principality, and rushes out of the office in the hope of securing a good story.

Warren finds Marjorie is closely guarded, but gains admission. Owing to a striking resemblance, Marjorie takes him for her fiance, but asks him why he is masquerading without his mustache.

Unaware that she takes him for the Prince, Warren requests an interview. Thereupon, Marjorie denounces him as an impostor, and he is ignominously ejected.

Several foreign-looking individuals pounce upon Warren and force him into an auto, which speeds to a mansion on the outskirts of the city. There he is ushered into the presence of an assemblage. Their leader addresses Warren as "Your Highness," and tells him that they regret being compelled to take forcible measures.

They then request Warren to sign a letter which reads: "My Queen, I am ill. It is important that you come to me. Accompany the bearer." Warren refuses, and makes his escape. The conspirators engage a lady of vampire proclivities, to embroil the Prince.

Meanwhile, Warren makes another attempt to reach Marjorie, and, finding the door of her apartment unguarded, he persuades her to give him an interview. She tells him that the dying king of Maurania is surrounded by conspirators, who only await his death to declare a republic. The aged monarch could only trust a Prince named Eric, and despatched him to America to marry her and then return to ascend the throne. Ever since they have been persecuted. Marjorie doesn't tell him, however, that she herself is the King's daughter.

At the conspirators' headquarters, we see the Prince very much befuddled by wine. The conspirators succeed in inducing him to sign the decoy letter. Marjorie receives the letter, and goes at once to join Eric. The conspirators, however, fail to force her to abdicate her rights to the throne of Maurania. Warren, fearing for her safety, rushes in an automobile to her assistance.

The conspirators prevail on the Prince to feign death, in order to assist them in carrying out their plans. They carry his supposed corpse into the room where they are holding Marjorie a captive, and tell her that further opposition on her part will lead to a similar fate. Marjorie is about to sign her abdication when Warren breaks into the room, and holds up the conspirators. Warren is compelled to shoot a guard in self-defense. The chauffeur outside hears the shot, and rushes off for police assistance. The police arrive, and after a vigorous fight, the conspirators are clubbed into submission, while Marjorie and Warren make their escape in the automobile. Later we see Warren on board a steamer bidding a sentimental farewell to Marjorie.

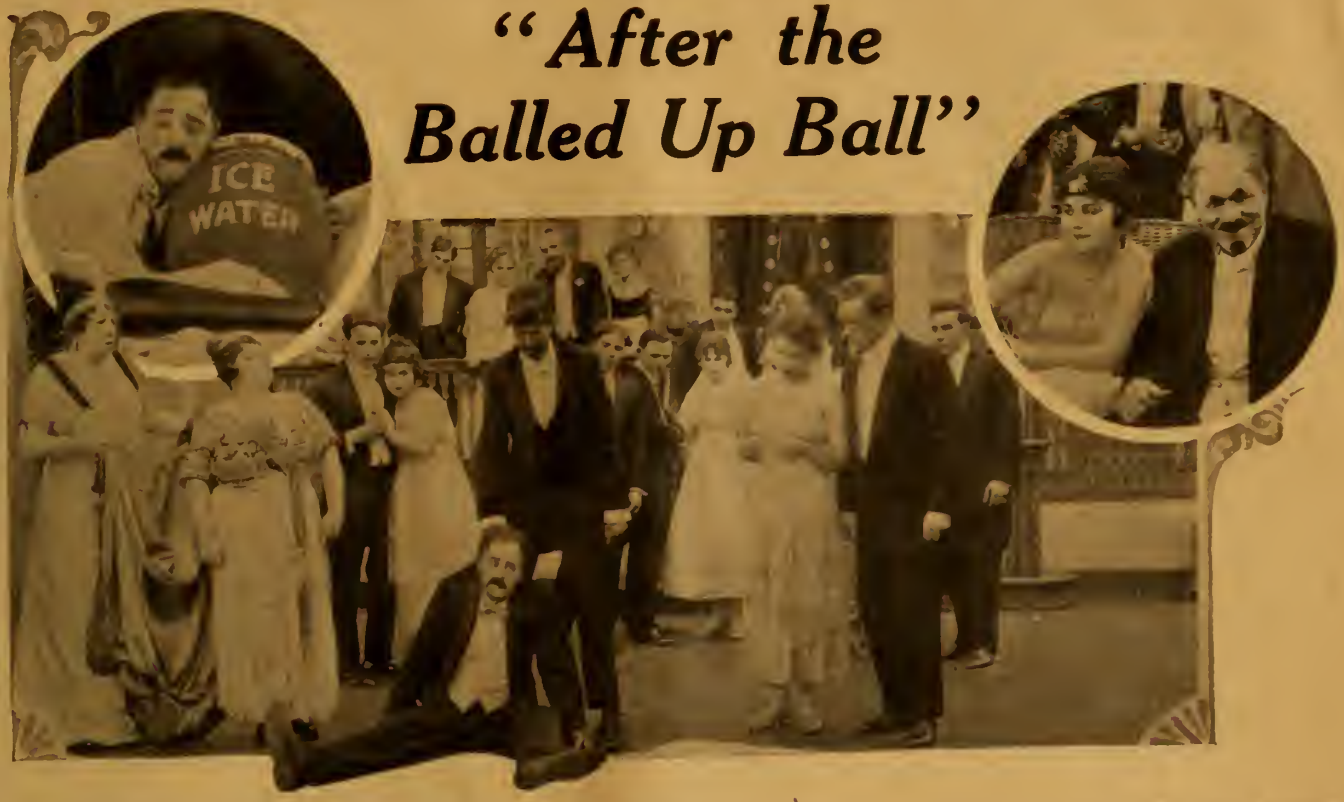
CAST.

Stuart Warren	Sidney Bracey
Prince Eric	Sidney Bracey
Marjorie Norwood	Sydell Dowling
Luella L'Estrange	Nellie Slattery

SON OF RUDOLPH BLOCK VISITS UNIVERSAL CITY.

RUDOLPH BLOCK, Jr., son of the well-known New York writer of the same name, whose Bruno Lessing stories have been among the best-liked of any American author, paid a visit this week to Universal City with four young friends from New York.

"After the Balled Up Ball"



PHIL DUNHAM in a typical L-Ko foolishness, supported by lovely Lucille Hutton, in a pair of hand-painted stockings which will cause a gasp in the most blase audience, and Merta Sterling, one of the "greatest" actresses on the screen, make an L-Ko release which is bound to be a laugh-getter even in war-time. Here is something like the story:

Lucille persuades her husband that she must go to Mrs. Highlife's ball, even though he does not want to go. She says that she can easily go with the people who live across the hall, and at last he consents. Phil decides to go, too. He gets into his antiquated dress-suit, and takes a flask in his tail

L—KO KOMEDY in Two Reels, featuring Phil Dunham with Lucille Hutton and Merta Sterling, in a typical fantasy of foolishness.

CAST.

The Ball Guest.....Phil Dunham
The Lovely Lady.....Lucille Hutton
The Fat Lady.....Merta Sterling
Lucille's Husband.....Charles Inslee

pocket to refresh himself from time to time.

The fat lady dresses up in her very best gown and goes to the ball, too. Phil gets thirsty from dancing, and finding the punch-bowl, he adds something from his flask to give it a little more flavor. Then he drinks it to the last dregs.

The fat lady is crossing the hall. Phil bumps into her, falls and lands on her train. He rides around on it, and it is finally torn off. All the guests are very much shocked, and the hostess brings the fat lady her cloak. She is much offended, and goes home. Lucille's husband relents after she has gone, and turns up at the ball. He is jealous of the attentions which his wife receives. As Mrs. Fat Lady is on her way home, a policeman tries to arrest her for not being properly dressed, and so she discovers that half of her gown is missing.

Phil, Lucille and her husband, and

(*Continued on page* 34)

"THE MAN WHO SAVED THE DAY"

BIG U DRAMA in Two Reels. The story of two men and one woman and a deed of heroism, for which the wrong man gets credit.

A CIVIL WAR story built upon the theme of two men and one woman, and her choice of the wrong man, is released as a Big U drama under the title of "The Man Who Saved the Day." King's deed threatens to bring glory

CAST.

John King.....Wallace Reid
Ethel Warren.....Pauline Bush
Anson Pryce.....John Burns

and the girl to the wrong man, but justice triumphs in the end.

Ethel Warren is the prettiest girl in the town and there are many suitors for her hand. She cannot decide between two of them, Anson Pryce, a lawyer, and John King, a journalist. She seems to care for both of them.

John has had an accident and lost the use of an arm. War is declared, and both men hasten to volunteer. Anson is accepted at once, but John is rejected on account of his arm. Anson is lauded as a hero by the neighbors, and Ethel is impressed by his prowess in volunteering. She does not know that John has been rejected for physical reasons, and thinks that he has failed to offer his services to his country. Anson is called at once, and has no time to visit Ethel. He writes her a letter in which he says good-by and mentions the fact that John will not be with him in the regi-

(*Continued on page* 34)

BLUEBIRD PHOTOPLAYS INC!

ANNOUNCE

Harry Carey in "Love's Lariat."

"Saving the Family Name."

"Wanted—A Home."

"End of the Rainbow."

"A Stranger from Somewhere."

"The Bugler of Algiers."

"The Eagle's Wings."

"The Price of Silence."

"The Honor of Mary Blake."

"The Right to be Happy."

"Black Orchids."

"The Piper's Price."

"Her Soul's Inspiration."

"God's Crucible."

"The Devil's Payday."

"The Mysterious Mrs. M."

"The Reward of the Faithless."

COMING

"The Man Who Took a Chance."

"The Saintly Sinner."

"The Boy Girl."

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.)
1600 Broadway, N. Y.

BLUEBIRD IDEAS

EVERY one has at some time in his life, risked his all to obtain the coveted prize. A stunt that takes advantage of this fact, and that can be put over very cheaply may be used profitably to bring in BIG business on 'THE MAN WHO TOOK A CHANCE."

In conjunction with your local newspaper arrange to hold a contest—giving three prizes for the three best stories describing the most thrilling incidents in the lives of the contestants. Go to your local newspaper manager and tell him that you will donate the prizes and give his newspaper publicity on your screen if he will co-operate with you in holding the contest. The stories he receives as the result of the contest will give the editor new sidelights on a large number of people in town and he will be glad to work hand in hand with you. Announce the contest by means of the following circular and have the newspaper run similar copy:

? ? ? ? ? ? ? ? ? ? ? ? ? ? ?
3 DID YOU EVER TAKE A 3
3 CHANCE? 3
Every red-blooded American
T has at some time in his life T
risked his all to obtain the
H coveted prize! H
What was the biggest
R chance you ever took? R
THREE (3) PRIZES
E will be awarded to the E
three persons whose stories
E describing their experi- E
ences prove to be the most
thrilling. The winner of
each prize will be awarded
P a pass to the (name) P
Theatre good for (no)
R Admissions. Write YOUR R
story (not over 350
I words) in a clear, legible I
hand, and address it to
Z "THE MAN WHO TOOK Z
A CHANCE"
E Care of (name here) the- E
atre. The names of the
S winners will be announced S
on (Date) (Insert date of
showing), or you may
leave YOUR story at
3 (newspaper office) 3
? ? ? ? ? ? ? ? ? ? ? ? ? ? ?

Another good stunt is to dress a man in a cowboy's outfit and have him distribute cards containing the following copy:

What would YOU do?

If, after receiving this letter of introduction:

Dear Uncle and Aunt:—

This will introduce Lord Radleigh, a dear friend of mine, who has just arrived from over the water. Any courtesy you may extend to him will be more than appreciated.

WILBUR.

You took the guest into your own home, only to find that your house has been robbed, that there was no such person as Lord Radleigh, and that the imposter and your only daughter were missing, WHAT WOULD YOU DO?

SEE "THE MAN WHO TOOK A CHANCE"

at (name here) THEATRE
(date)

and learn what was done when all these events transpired.

WITH THE EXHIBITORS

CANADIAN NOTES.

By W. A. BACH.

WINNIPEG, Man.—The motion Picture Exhibitors of the city of Winnipeg held a meeting recently in the offices of the Dominion Theatre, Winnipeg, in regard to forming an exhibitor's association.

The following officers were elected: Mr. Hyde, Manager of the Crescent Theatre, President; Mr. Kershaw, Manager of Wonderland Theatre, Vice-President; Mr. Jones, Manager of Columbia Theatre, Treasurer; Mr. Wilson, Manager of Lyceum Theatre, Secretary.

It has been decided that the name of the association be "The Provincial Motion Picture Exhibitors' Association," and the following fees have been decided upon. All theatres with a seating capacity of over 500, $1 per month; all theatres with a seating capacity under 500, 50 cents a month; all theatres in the Province outside of Winnipeg, 50 a month.

Mr. Geo. Semper of Brandon was also present at the meeting.

It is rumored in this city that the Government is going to try and put into effect a bill which will mean the censoring of all newspaper ads; all posters must be censored and charged for at the rate of 2½ cents per sheet, but the worst of all is, that there is talk of a bill going through which will give the Government power to recall any film showing in any theatre providing a petition for its withdrawal is signed by 25 people.

(Continued on next page)

"SIXTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation

and Learn for Yourself That

TREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY

That Characterize **Power's Cameragraph**

We Invite an Inspection of Our Plant Which is Open to Visitors at All Times

Our Dealers Are in Position to Give You the Facts Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable hour with him.

CATALOG "U" MAILED UPON REQUEST.

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Exhibitors in the province of Manitoba figure that they will be of more benefit to the Motion Picture industry in this district if they have their own organization; there was some talk of the exchangemen going, but this has not been definitely settled upon.

MONTREAL, Que.—After Sunday night, January 28th, two of Montreal leading Moving Picture theatres will be closed, namely the St. Denis Theatre and the London. During the last six months the St. Denis Theatre has lost over fifty thousand dollars ($50,000), while the London Theatre has been sold and a stock company has been formed to rebuild this theatre in time to have same open for the Fall business.

ST. JOHN, N. B.—The Princess Theatre in Truro booked a return engagement on the "Campbells Are Coming" for Monday and Tuesday of this week, and they reported excellent business on Monday night, playing to capacity houses.

VANCOUVER, B. C.—The Royal Theatre, New Westminster has changed hands. M. F. L. Kerr, Manager of the Edison Theatre, has taken this over. He has closed the house for a short period for repairs and intends to open it again soon.

For the first time in the history of films in these parts, the Universal Co., at Vancouver, have received an order for films by wireless. All telegraph wires were down between Vancouver and Prince Rupert, and, as the Westholme Opera House decided the last minute regarding several features, they were compelled to send a wireless with reference to them.

Mr. Gronau, of Montreal, advises that the Commette Theatre, at Cote, St. Paul, and the Bijou Theatre, at Verdun, will close on Sunday night. He also advises that Paquin Bros., of the Eden Theatre, Hull, Que., were interested visitors at the Universal office this week.

VANCOUVER.—Mr. Levine of Vancouver reports:

The children of the Orphan Asylum of Vancouver and Westminster were entertained at the Colonial Theatre by a movie performance before the regular show. Mr. Quagliotti of the Colonal donated the use of his theatre, and the Universal officers here gave the use of some children's films. The young folks seemed to enjoy Alice Howell's L-Ko comedy more than anything else. Each child was given a bag of candy as they went out after the performance.

Mr. Walkley of local office of Universal Film Co. is around with his chest out. Mrs. Walkley presented him with a bouncing eight-pound baby boy. Both mother and child are doing well. Mr. Walkley advises that he intends to put his son on the road immediately, as he sees the field is open for good men.

Mr. E. J. Timms of Langley Prairie, B. C., was a visitor in town last week. Mr. Timms is building a new theatre and advises that everything is going along nicely. He will open with Universal service.

The Opera House, Kamloops, has changed hands. Mr. A. D. MacMartin is the new lessee and manager. Mr. MacMartin is an old theatrical man and a well-known newspaper cartoonist. He will use Bluebird, Red Feather Features and the Universal Serial. Reports that business is good in Kamloops.

CAREY'S DOG NOW ACTOR.

HARRY CAREY, well-known Western actor of Universal City, keeps a collection of mongrels at the Universal ranch which assists in depleting his weekly salary check. One of the strays he named Ptomaine, and Carey says this dog is "in bad" with the rest of the canines being "up stage" since she was requisitioned to play a leading dog part for two days.

"If Ptomaine proves to be a good actress probably she will be able to support herself and one or two other pups," declared Carey as he rolled a fresh cigarette.

STORIES OF THE ONE REEL PHOTOPLAYS

"A BARE LIVING."

Victor Comedy.

Written by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Ralph	Ralph McComas
Eileen	Eileen Sedgwick
Tramp No. 1	Milton Sims
Tramp No. 2	Jack Conolly

Ralph is disgusted and discouraged when he adds up the bills for the month. Eileen is also disgusted and thinks Ralph a miserly sort of husband.

Ralph reads about the South Sea Islanders and their economical living. He tells Eileen he is going to copy them and she finally consents to try the plan.

The next day the two are located in a tent. He goes to catch some fish and falls into the cold water. He comes back to the tent, half-frozen, and finds Eileen trying to light the fire. She says she is sick and he makes his wife adorn herself in grass clothes, while he goes out to hunt.

Seeing a turkey, he shoots an arrow at it, but is chased by a farmer, who is feeding a flock of the same kind of birds. They have a fight and Ralph finally is forced to pay the man for the bird.

Two tramps have seen the roll of bills displayed by Ralph; they slug him and take the money. Eileen invites them into the tent, and urges them to clothe themselves in the grass.

Ralph comes home. The sheriff arrives and is shocked to see people in such an attire. Eileen informs her husband that the book says the women of the South Sea Islands were privileged to have as many husbands as they desired. The sheriff takes the tramps prisoners.

"A DAY IN THE LIFE OF A DOG."

Powers Animated Cartoon Split Reel.

Sammie Johnsin is reading a book about dogs. He goes to sleep and dreams that he is one. Many adventures happen to him, ending with a fight with a cat in which the feline has the best of it. Sammie wakes and decides that he does not care about being a dog after all.

"LOST IN THE STREETS OF PARIS."

Rex Drama.

King, an American, is separated from his wife. Later a child is born unknown to him. Years pass. We find him a successful stock manipulator on the Paris stock exchange. The wife, with her child, is visiting in France. The child is lost in one of the public parks. She is kidnapped by a child-stealer, who, in turn, sells her to an unscrupulous Fagin, who forces the child into the streets as a beggar. She is found by her father, who, unaware of her identity, gives her a home and becomes greatly attached to her.

Later, the mother finds her child playing in the gardens of her husband. She attempts to take the child away with her immediately, but the child insists that her mother first see her benefactor. The man and wife come face to face, and are reconciled.

"THE FIREMAN'S BRIDE."

Victor Comedy.

With Jane Gail and Matt Moore.

Jane is terribly stage-struck, and her ambition causes her to scorn Moore, an honest young fireman, who has been appointed to duty in a vaudeville theatre. He secures her an opportunity on amateur night, and grimly watches her reception by a hooting, yelling gallery.

Jane's Ophelia causes the gallery to pelt her with vegetables, so Moore dashes to the stage, and by beating one young rowdy and throwing the stageman with the "hook" into the alley, he gives Jane an opportunity to proceed. Jane leaves and hides in her dressing-room in tears.

Fire breaks out on the stage, and a panic is averted by the fireman. He finds Jane when all means of escape are cut off. Wrapping the girl up, he manages to reach the roof. Cured by a double lesson, Jane renounces the stage to be the fireman's bride.

Expressive and timely cartoon by Hy. Mayer, drawn for the Universal Animated Weekly. When shown at the Rialto Theatre, New York, it was the signal for a remarkable burst of applause. The picture is an evolution from Uncle Sam's face.

STORIES OF THE ONE REEL PHOTOPLAYS

"DOWN WENT THE KEY."

Nestor Comedy.

Story and scenario by Karl R. Coolidge
Produced by L. W. Chaudet.

CAST.

Husband ..... Eddie Lyons
Artist ..... Lee Moran
Wife ..... Edith Roberts

It was Eddie's birthday, but he had forgotten all about it. His wife Edith had planned a surprise for him and made every effort to keep it a secret.

Lee was an artist and was painting a picture for Edith for her husband's birthday. Eddie notices the smiles of the two, and becomes suspicious.

She asks Lee to help her hang the picture, and the artist loses his balance and falls on Edith, causing her nose to bleed. She immediately faints and Lee recalls an old remedy—to place a piece of cold metal on the sufferer's neck. He gets the door key, but in his flurry drops it down her back. Eddie arrives, finds the door locked and looks through the key-hole. With his own key he opens the door and rushes at Lee.

He chases the artist with a cutlass, through the whole house, over beds and the roof, and down skylights and fire-escapes, Lee is hidden in a trunk by Edith. Eddie begins to pack his clothes to leave the house, and Lee is discovered.

At last the painting is brought forth as evidence of her innocence, and Eddie, deeply humiliated, begs her to forgive him.

"ROSIE'S RANCHO."

Joker Comedy.

CAST.

Rosie ..... Gale Henry
Barbara ..... Lillian Peacock
Bill ..... William Franey
Milt ..... Milburn Moranti

Rosie is a masculine individual, the owner of the M. T. Ranch. Her niece, Barbara, comes to visit her, and she warns her cowpunchers to keep away from the girl. But they will not obey her. Even Bill, the cook, falls a victim. In anger, Rosie pays them all off. The Mexican sees this, and resolves to steal her roll. He ties her in a chair, and builds a fire that will soon reach her. Bill is cleaning his ancient horse pistol. He hears a noise, and entering, holds up the Mexican and rescues Rosie. The result is a double wedding between Milt and Barbara, and Rosie and Bill.

"THE KEEPER OF THE GATE."

Victor Drama.

Story by E. Magnus Ingleton.
Produced by Douglas Gerrard.

CAST.

Fra Bennoni ..... Douglas Gerrard
Floretta ..... Ruth Clifford

Fra Bennoni is the keeper of the gate of a large monastery, whose monks give food daily to the poor who come to the door begging. One day the Fra finds a rose on the gate and places it on the Virgin's shrine.

One night, while he is standing guard at the gate, he hears the music of the street carnival. Unable longer to withstand its lure, he leaves the gate and hurries toward the village where he is received with open arms. The revelers think he is one of themselves disguised as a monk. All night he watches the dances and makes merry with Floretta, who is especially kind to him.

In the morning, the realization comes of what he has done. Hurrying back to the monastery, conscience-stricken, Fra Bennoni is surprised to find a monk at the gate. As he looks closer he sees that it is The Christus who has taken his place. The Fra, penitent and ashamed, kneels in humble adoration before The Christus, who vanishes as the monks pass by on their way to the day's work.

"HEROES OF THE PLAINS."

Big U Drama.

A man and wife, with their little daughter, Doris, are crossing the plains in a prairie schooner. They are attacked by Indians, and one of them, Blue Mountain, being wounded, climbs into their wagon. They nurse him and he and Doris become friends. He gives her a necklace, and returns to his tribe. She wanders away and is found by Lone Eagle, the chief, who recognizes the necklace. He takes her to camp, and she is brought up among them.

Twelve years pass; Blue Mountain wants Doris to marry White Hawk, but she is in love with Jack, the adopted son of her own parents, who live, unknown to her, on a near-by ranch. White Hawk is killed in a fight with Jack. The Indians, under Blue Bountain, attack the ranch and are defeated. The chief is killed, but before he dies he recognizes his old friends, and tells them that Doris is their daughter.

"THE HEART OF MARY ANN."

Scenario by Fred Myton.
Produced by Ruth Stonehouse.

CAST.

Mary Ann ..... Ruth Stonehouse
Mrs. Kelly ..... Lydia Yeamans Titus

Mary Ann is standing near a milk station and sees a poor woman turned away as all the milk is gone. She borrows a nickel from a friendly cop and gives it to the woman. She gets a "big idea."

With the help of two boy pals, the small girl builds a shed in a vacant lot and puts a sign on it which reads: "Mary Ann Free Milk Station, No. 1." The following morning, slipping from the house while her mother is still asleep, the child takes the bottle of milk on her own doorstep and then follows the milkman, and steals every bottle of milk he delivers. Then she returns to the shed.

Mary Ann gives a bottle of milk to a colored woman. All the neighbors wonder what Mary Ann's game is.

They miss their milk and soon a crowd has gathered. The negress comes along and tells them about the new milk station in the vacant lot. Furious, the crowd rushes to the shed. Mary Ann picks up two bottles of milk and looks formidable.

The cop, noticing the crowd in the vacant lot, goes to see what the trouble may be. Mary Ann confesses to having taken the milk and the cop tells Mary Ann, with mock severity, that she must take the milk back to the places from which she took it. Sadly she goes the rounds.

"THE BURIED TREASURE OF CEYLON."

As Seen by Doctor Dorsey.

Powers Educational Split Reel.

Wonderful tombs and temples, hidden until a recent investigation revealed them by the luxuriant growth of the jungle, are shown in the "Buried Treasures of Ceylon." Ruins of a city more than 2,000 years old, found by the British thirty years ago, rock tombs, hidden by vines until recently, shrines of Buddha built of brick work which has withstood the weather for 2,000 years, houses of the priests, and other interesting views were obtained by Doctor Dorsey in the island of Ceylon.

"SIN UNATONED."

Laemmle Drama.

With Robert Leonard and Margarita Fischer.

Bob is a gambler, but upon his marriage he gives it up. One night a man enters his house. He recognizes an old pal for his reckless ways, and gives the man money not to betray him to his wife. He leaves the room to get the money and his wife enters. The man catches her by the arm and kisses her. Bob returns and a fight ensues, in which Bob is victorious.

"AFTER THE BALLED-UP BALL."

(*Continued from page* 29)

the fat lady, all return to the apartment house where they live. Phil has a hard time finding his door. He enters Lucille's room by mistake. Then ensues a general mix-up with everybody in the wrong room.

The police are called, and chase Phil to the roof. Lucille's husband follows them, shooting madly. They all run around the edge of the roof and down the fire escape. Phil takes a bicycle from an old man, and Lucille's husband chases him in a Ford. The chase takes them all to a pier and they end up in the water.

"THE MAN WHO SAVED THE DAY."

(*Continued from page* 29)

ment. Ethel then thinks that John has shown the white feather, and when he calls to see her, she denies herself to him. He is much hurt but accepts her decision.

He tries in every way to get to the front, and at last succeeds in being sent as a war correspondent. One day his heroism is instrumental in saving the Union army from defeat. In writing the story for his paper, he gives the credit for his brave deed to Anson, for Ethel's sake, so that she may be proud of her lover.

After the return of the regiment, at the end of the war, Anson is received as a hero by his town. Ethel worships his courage, and is engaged to him. Anson at last finds it impossible to accept any longer the praise which he has not earned. He confesses that it was John and not himself who saved the regiment from disaster. John is then declared the real hero, and marries Ethel.

"THAT FASCINATING RAGTIME."

FRANK TOGANAKA, a young Japanese who has been a member of the Universal forces for the past two years, is nothing, if not versatile. Comedy or tragedy roles are the same to him. He does what he is called upon to do, no matter what the role he portrays.

The young son of Nippon encountered his first difficulty recently when the Gold Seal picture, The Great Torpedo Secret," in which Herbert Rawlinson plays the feature role, he found he would have to dance to syncopated music. Immediately he set out for Rawlinson's dressing-room and appealed to him to teach him "how to rag." He could not have asked for a more adept instructor, for the mayor of Universal City is noted in the film colony for his terpsichorean accomplishments. So Frank learned quickly, and later surprised the director by the excellent manner in which he gave the required exhibition of "ragging" when the scenes were made. As proof that the Orient has come to the Occident, one of Tokanaga's friends reported to Rawlinson a few days ago that the young Japanese has turned instructor himself.

NEVA GERBER HAS NICE DRESSING-ROOM.

NEVA GERBER, playing opposite Herbert Rawlinson in "The Great Torpedo Secret," is the envy of all her fellow Universalites because of the fact that she has the most attractive dressing room on the lot.

The room is tinted pale blue, several handsome rugs cover the floor, two pretty statuettes adorn her dresser and several paintings which have been presented to Miss Gerber by admirers hang upon the walls.

A Japanese table, which recently was given to her by a naval officer, stands in the centre of her dressing-room and upon it is a dainty tea set decorated in blue and white, and on cold afternoons after the day's work is done the petite actress has a number of her co-workers visit her for a little tea party.

UNIVERSAL
SCREEN
MAGAZINE
NOW
Every Week!
Popular demand from fans, Exhibitors and Exchange men alike has compelled the release of the popular one-reel Universal Screen Magazine EVERY WEEK, instead of every other week as originally planned.
If you want a genuine one-reel feature; if you want to please every fan in your neighborhood; if you want a feature that will appeal to every man, woman and child, book the Universal Screen Magazine.
ON THE REGULAR UNIVERSAL PROGRAM OR CAN BE BOOKED SEPARATELY.
If you book this popular feature you must expect to pay a slight advance to cover the cost of individual booking. But it is worth it. Book through your nearest Universal Exchange, or
UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

"THE PERILS OF THE SECRET SERVICE."

(*Continued from page* 19)

celebrated David, is another actor who has felt the "Wanderlust," He was born in Brooklyn, but educated in England, and has had vaudeville experience in Great Britain, Russia, Germany, South Africa and the United States. These two men sustain the continued interest from one episode of the series to the next, while the rest of the cast changes completely as the different adventures take place in many different countries all over the world. The series is full of new ideas, and appeals to the most varied public. One adventure will be semi-scientific, based upon the search for the secret of some new discovery or invention; the next will be pure romance, with a beautiful princess in the power of villains, rescued in the most exciting fashion by the dauntless American. Then will come a detective story, in which Norroy plays the part of sleuth; then a political tangle, which he will be asked to straighten out for the government; while the next may concern itself with the intricacies of "big business." The only things which may be guaranteed from one chapter to the other, are the personality of the leading character, and the absolute absence of all sameness and monotony.

The first adventure is called "The Last Cigarette," and is released under the Imp brand, on Friday, March 9th. It takes place in an unidentified European capital, possibly in Russia, and concerns the relentless vengeance carried out by the foreign secret service, first upon one of their own men who has failed in his mission, and then upon the American, Yorke Norroy, who caused the man to fail in the first place. Norroy gets into a horribly tight place, but extricates himself by the cleverest sort of a trick, a ruse which is something absolutely new in pictures. In the second episode, released in the week of March 12, and called "The Clash of Steel," the scene changes to a village in France, while the story concerns the persecution of a beautiful princess of an unidentified principality, probably Balkan, by her dissolute husband, who is seeking a pretext for divorce. She is rescued by Norroy with the assistance of Carson, in the true manner of a squire of dames, by the resistless might of his good sword-arm.

GRACE CUNARD AND FRANCIS FORD

"The Purple Mask"

The Two Greatest Serial Stars On Earth

Are winning new laurels in this lavishly produced serial of love, mystery, romance and adventure.

Book This Big Serial Now and Make a Clean-up

Exhibitors everywhere are reporting record smashing business at every episode of "THE PURPLE MASK." You can get your share by prompt booking. Write or wire your nearest Universal Exchange TODAY, or

UNIVERSAL FILM MFG. CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

THE MIGHTIEST MONEY GETTER OF THEM ALL

Now Ready for Booking

THE MAN WHO TOOK A CHANCE.

(*Continued from page* 21)

with about a dozen men and riding furiously after two of them who are trying to carry her away, he at last succeeds in shooting the men, and again holds Constance in his arms.

When they return to the ranch, Monty is greatly astonished to see the same cowboys eating a large breakfast. Constance confesses that this is her father's ranch, and that she had arranged this drama to test his courage. Monty finds that his revolver was loaded with blank cartridges.

He is about to tell her his story, and gets only as far as to say, "I am an imposter," when the county constable arrives and, accusing Monty of everything imaginable, places handcuffs on him. Constance feels sure Monty is really a crook, for he has said he was an imposter.

The Lannings dash in and demand to know what has become of Montgomery Gray, but refuse to believe Monty when he assures them he himself is the man wanted. Then Wilbur rushes into the scene and embraces his friend, while the others stare in open-mouthed amazement. Wilbur brings a message from the station agent which reads that the crook has been arrested as he was boarding a train. He was using the name of Duke of Cannister, and the jewels and other valubles stolen from the Lanning home were found on him.

Monty then explains, and Mrs. Lanning changes her mind concerning titles.

Book Either One or Both for the Best Show on Earth

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 5th, 1917.

RED FEATHER—Title not decided

NESTOR—"A BUNDLE OF TROUBLE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts

GOLD SEAL—"DESPERATION" (Three-Reel Society Drama) Elizabeth Risdon, Frederick Groves and Guy Newell

L-KO—"FATTY'S FEATURE FILLUM" (Two-Reel Comedy) Fatty Voss

REX—"THE AMAZING ADVENTURE" (Two-Reel Drama) Roberta Wilson and Chas. Perley

IMP—"THE PERILS OF THE SECRET SERVICE," Adventure No. 1, "The Last Cigarette" (Two Reels) Kingsley Benedict

UNIVERSAL SCREEN MAGAZINE—Issue No. 9

BISON—"THE DRIFTER" (Two-Reel Western Drama) Harry Carey and Claire Dubray

JOKER—"WANTA MAKE A DOLLAR?" (Comedy) Gale Henry and Wm. Franey

POWERS—"MR. FULLER-PEP, HIS DAY OF REST" (Comedy Cartoon)—and—"The Mysterious City" (Dorsey Educational) (Split Reel)

UNIVERSAL SPECIALTIES

Do you want to strengthen your show? Do you want to put the punch and drawing power into your performances? Book from this strong list of Universal Specialties. No matter what kind of a house you are running, "open boking," "feature," or short reel subjects, you can improve it by a careful selection of these specialties from the Universal Program. Together with the regular releases listed below, these constitute the complete Universal Program. Any of these will come to you as a regular release on the program, or they can be booked separately.

Nowhere on earth can you find pictures of the class listed here. Wire or write your nearest Universal Exchange for full particulars regarding the complete Universal Program.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - New York

REGULAR RELEASES

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 5th, 1917

VICTOR—"GOOD MORNING, NURSE" (One-Reel Western Drama) Eileen Sedgwick

UNIVERSAL ANIMATED WEEKLY—No. 62

BIG U—"A SOLDIER'S DREAM" (One-Reel Western Drama)

BIG U—"GOOD FOR NOTHING GALLAGHER" (One-Reel Drama) Wm. V. Mong

LAEMMLE—"THE TEMPEST" (One-Reel Drama) Bob Leonard and Margarita Fischer

VICTOR—"THE BEAUTY DOCTOR" (One-Reel Comedy) Billy Mason

REX—"IT MAKES A DIFFERENCE" (One-Reel Drama) Dorothy Davenport and Irene Hunt

IMP—"THE MAN OF MYSTERY" Two-Reel Detective Drama) King Baggot

Book the Complete UNIVERSAL PROGRAM

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THERE are certainly good times coming for those wise Exhibitors who have the stunt habit.

The Universal Program is so packed with good things these days that there is abundant opportunity for stunts that will put your house strictly in the lead.

Not only have you plenty of material on the regular Universal Program, but the special releases offer box office attractions that cannot be boosted too hard. For instance:
"The Voice on the Wire," a serial that is going to establish a new standard as a money-getter. The most remarkable mystery drama ever filmed. Think of the telephone stunts you can pull off for a serial with a name like that—"The Voice on the Wire."

Then there is "The Perils of the Secret Service," with the famous international detective—Yorke Norroy—from the wonderful stories by George Bronson Howard, the celebrated novelist, and directed by him.

For the Exhibitor who thinks he doesn't care to run serials here is an opportunity to get them coming for eight straight weeks—each two-reel story complete in itself. Watch this magazine for stunts for both of these big features.

One thing more. The Universal Screen Magazine is now being released every week. This in response to an overwhelming popular demand from fans, Exhibitors and Exchange men. If you run this marvelous one-reeler just once, you will book it every week. Try it one day, and you will understand its popularity. You will find it well worth while to work out some special stunts for the Universal Screen Magazine, because once the fans see it, they'll pack your doors. It will fit in with a program show, or a feature performance. It will fit anywhere, and put over any entertainment you have booked.
Remember these three big opportunities and grab them before your competitor beats you to it.

FIRST, for a general idea, to aid in the putting over of any of the pictures which you may wish to emphasize by extra advertising. This suggestion is particularly appropriate for the exhibitor in a small town, whose relations with the merchants of his locality are friendly. Enlist the co-operation of your local art dealer, and get him to work with you in the intelligent advertising of a picture which you are showing, in a manner which will benefit both of you. For example, you are showing a western feature, we'll say for sake of argument, Harry Carey in "The Drifter," released March 10, or Jack Ford in "The Tornado," released on March 3d. Get the art dealer to fill his window with drawings by Frederick Remington, which all boys and young men like in their rooms. If he will do so, he may carry an announcement of the picture that you are showing, while you return the compliment by a poster or a slide telling your patrons that a splendid exhibition of just such scenes as are shown in the picture———— is to be seen at————'s. Or let us say that you are running an educational, with pictures of China, like the Dorsey for March 4th. Then the art dealer would put Chinese porcelain, or baskets, with Chinese prints, and wall hangings in his window. Your feature may have a European setting, Paris, perhaps. Then reproductions of paintings showing the principal sights in that capital, or of the famous paintings in the Louvre, the great museum of Paris, would make a fine window display. You can readily see the mutual benefit in this idea, and if your art dealer is a wide-awake individual, you should have no difficulty in making him see it, too.

THE Gold Seal for February 27, is a very charming story called "Mary From America," in which a young girl, apparently poor and friendless, arrives in England for the reading of the will of a very rich man, to whom she is related. All the relatives of the dead man are gathered together in expectation of benefiting by his death, and they turn a cold shoulder to the plainly dressed little stranger who arrives in a country cart. The tables are turned in the end, and their turning makes the story. You might advertise in the following way: Hire a country-looking cart, drawn by a raw-boned horse, and have the wheels encrusted with mud as if the conveyance had been driven through the country roads. In the cart have a poorly dressed girl, with a shawl over her head. She should be as pretty a girl as you can find. She is seated on her dilapidated trunk, and the wagon, which is driven by a farmer, with typical country clothes, a broad-brimmed hat and a corn cob pipe, bears big signs, "On our way to the———— Theatre. Follow us."

THE L-KO for February 28th, is a corker and is called "Spike's Bizzy Bike." It features Dan Russell as the hero of a six-day bicycle race. His adventures as he trains for the great event are enough to make even a cracked-lip sufferer laugh. If you want to make an effective lobby display for this screaming comedy, fit it up as a trainer's establishment, have a fat man in gym costume and bathrobe going through comical stunts. If the weather will permit, send him, wrapped in a bathrobe with a pointed, tasseled cap on his head, through the streets on his wheel, which should bear an appropriate announcement.

THIS WEEKS PROGRAM

MONDAY, FEBRUARY 19.

02181 RED FEATHER—"The War of the Tongs" (5-reel Chinese drama) (Chinese Cast). 1-3-3-6
92182 NESTOR—"Down Went the Key" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 20.

02183 GOLD SEAL—Herbert Rawlinson in "The Great Torpedo Secret" (3-reel Com. dr.) (Neva Gerber). 1-3-6
02184 VICTOR—"The Fireman's Bride" (Com. dr.) (Matt Moore-Jane Gall). 1

WEDNESDAY, FEBRUARY 21.

02185 L-KO—"After the Balled-Up Ball" (2-reel Com.) (Phil Dunham, Merta Sterling and Lucille Hutton). 1-3-6
02186 UNIVERSAL ANIMATED WEEKLY—Weekly No. 60. (News).
02187 LAEMMLE—"Sin Unatoned" (Dr.) (Robert Leonard-

THURSDAY, FEBRUARY 22.

02188 VICTOR—"The Heart of Mary Ann' (Com. drama) (Ruth Stonehouse). 1
02189 REX—"The Keeper of the Gate" (Dr.) (Douglas Gerrard-Ruth Clifford). 1
02190 BIG U—"The Man Who Saved the Day" (2-reel War dr.) (Wallace Reid-Pauline Bush). 1-3-6

FRIDAY, FEBRUARY 23.

02191 IMP—"The Folly of Fanchette" (2-reel Society & Underworld dr.) (Mae Bush-Malcolm Blevins). 1-3-6
02192 VICTOR—"A Bare Living" (Com.) (Eileen Sedgwick-Ralph McComas). 1
02193 BIG U—"Heroes of the Plains" (Indian dr.) 1

SATURDAY, FEBRUARY 24.

02194 BISON—"The Comeback" (2-reel Western dr.) 1-3-6
02195 JOKER—"Rosie's Rancho" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, FEBRUARY 25.

02196 IMP—"A Dangerous Double" (2-reel drama). 1-3-6
02197 POWERS—"A Day in the Life of a Dog" (Com.) and "The Buried Treasures of Ceylon" (Dorsey Ed.) 1
02198 REX—"Lost in the Streets of Paris" (Drama) (King Baggot-Leah Baird). 1

WEEK OF FEBRUARY 19.

02199 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 9) "A Strange Discovery" (2 reels). 1-3-6

NEXT WEEK

MONDAY, FEBRUARY 26.

02200 RED FEATHER—"The Girl and the Crisis" (Dorothy Davenport-Wm. V. Mong. 1-3-3-6
02201 NESTOR—"A Million in Sight (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 27.

02202 GOLD SEAL—"Mary From America" (3-reel com. dr.) Douglas Gerrard-Ruth Clifford). 1-3-6
02203 VICTOR—"A Novel Romance" (Com. dr.) (Flora Parker De Haven-Paul Byron). 1

WEDNESDAY, FEBRUARY 28.

02204 L-KO—"Spike's Bizzy Bike" (2 reel Comedy) (Dan Russell). 1-3-6
02205 UNIVERSAL ANIMATED WEEKLY—Weekly No. 61.

THURSDAY, MARCH 1.

02206 VICTOR—"They Were Four" (Com.) (Neal Hart). 1
02207 REX—"The Rented Man" (2-reel human interest dr.) and Educational "Funicular up the Niesen." 1-3-6
02208 IMP—"An Hour of Terror (dr.) (Matt Moore-Jane Gall). 1

FRIDAY, MARCH 2.

02209 IMP—"Evil Hands" (dr.) (Edith Roberts-Edward Hearn). 1
02210 UNIVERSAL SCREEN MAGAZINE—Issue No. 8. 1
02211 BIG U—"A Battle of Wits" (2 reel war dr.) (Harold Lockwood). 1-3-6

SATURADY, MARCH 3.

02212 BISON—"The Tornado" (2 r. Western dr.) (Jack Ford). 1-3-6
02213 JOKER—"Passing the Grip" (Com.) (Gale Henry-Wm. Franey). 1
02214 LAEMMLE—"Undoing Evil" (dr.) (King Baggot). 1

SUNDAY, MARCH 4.

02215 IMP—"Tangled Threads" (2-reel underworld drama)
02216 POWERS—"Mr. Fuller Pep, An Old Bird Pays Him a Visit" (Com. Cart.) and "The Land of Buddha" (Dorsey Educational) (Split reel). 1
02217 BIG U—"Buried Alive" (Western dr.) (Wallace Reid-Dorothy Davenport). 1

WEEK OF FEBRUARY 26.

02218 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 10) "The House of Mystery" (2 reels). 1-3-6

THE WEEK AFTER

MONDAY, MARCH 5.

02219 RED FEATHER—"The Gates of Doom" (5 reels) (Claire McDowell) 1-3-3-6
02220 NESTOR—"A Bundle of Trouble" (Com.) Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 6.

02221 GOLD SEAL—"Desperation" (3-reel society dr.) 1-3-6
02222 VICTOR—"Good-Morning Nurse" (Com.) (Eileen Sedgwick). 1

WEDNESDAY, MARCH 7.

02223 L-KO—"Fatty's Feature Fillum" (2-reel Com) (Fatty Voss). 1-3-6
02224 UNIVERSAL ANIMATED WEEKLY—Weekly No. 62.
02225 BIG U—"A Soldier's Dream" (Western dr.) 1

THURSDAY, MARCH 8.

02226 BIG U—"Good-For-Nothing Gallagher" (Dr.) Wm. V. Mong). 1
02227 REX—"The Amazing Adventure" (2-reel dr.) (Roberta Wilson-Chas. Perley). 1-3-6
02228 LAEMMLE—"The Human Flame" (Sea dr.) (Robert Leonard-Margarita Fischer) 1

FRIDAY, MARCH 9.

02229 IMP—"The Perils of the Secret Service" (2-reel dr.) No. 1 "The Last Cigarette" (Kingsley Benedict) 1-3-6
02230 UNIVERSAL SCREEN MAGAZINE—Issue No. 9. 1
02231 VICTOR—"The Beauty Doctor" (Com.) (Billy Mason). 1

SATURDAY, MARCH 10.

02232 BISON—"The Drifter" (2-reel Western dr.) (Harry Carey-Claire Dubray). 1-3-6
02233 JOKER—"Wanta Make a Dollar?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, MARCH 11.

02234 REX—"It Makes A Difference" (Dr.) (Dorothy Davenport-Irene Hunt). 1
02235 "Mr. Fuller Pep, His Day of Rest" (Com. Cart.) and "The Mysterious City" (Dorsey Ed.) (Split Reel). 1
02236 IMP—"The Man of Mystery (2-reel detective drama) (King Baggot). 1-3-6

WEEK OF MARCH 5.

02237 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 11) "The Garden of Surprise" (2 reels). 1-3-6

Musical Program to
"THE MAN WHO TOOK A CHANCE"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER
THEME LOVE IN IDLENESS BY MACBETH THEME

	SUB TITLES, ETC	TIME	NAME OF COMPOSITION
	Opening	3 Min. & 45 Sec	After Sunset by Pryor
1	Wilbur Mason, etc.	3 Min & 50 Sec	Souvenir of the Ball, Intermezzo by Boccalari
T	Although Heart Trouble Was Ever	1 Min & 20 Sec	Theme
T	After Ten Years	3 Min. & 35 Sec	Valse Caprice by Rubinstein
T	If Any One Should Call	2 Min. & 35 Sec	Sweet Ponderings by Langey
T	James Fleming, the Valet	2 Min. & 25 Sec	Tendresse by Ravina
T	When a Fellow is In Love	3 Minutes	Gretchen, Intermezzo by Martin
T	The Lanning's Open Their New Home	3 Min. & 15 Sec	Whispering Flowers by Bion
T	Will Some Kind Romeo	2 Min. & 45 Sec.	Romeo and Juliet, by Gounod
T	Allow Me to Present	1 Min. & 15 Sec.	Continue to action
T	The Hostess said, etc	1 Min & 25 Sec	Intermezzo by Arenski
S	People Dancing	1 Min. & 20 Sec.	One Step
T	There Is a Most Wonderful	1 Min. & 5 Sec.	Brilliant Waltz
T	We Had Better Go In	1 Min. & 50 Sec	Forest Whispers by Losey
T	Then You Do Love Him	3 Min & 10 Sec	Theme
T	The Following Morning	1 Min & 40 Sec	Swing Song by Barns
T	Just Exactly Two Minutes	1 Min. & 20 Sec	Dramatic Tension by Winkler
T	An Hour Later	2 Min. & 40 Sec	Good Galop
T	No Doubt, Radleigh, etc	2 Min. & 20 Sec	Dramatic Tension by Reisiger
T	A Warning	3 Min. & 20 Sec	Rustles of Springs by Binding
T	The Third Hour	1 Min & 5 Sec	Dramatic Tension by Ascher
S	Fighting	2 Min. & 20 Sec	The Chase by Koelling
S	Telegram	1 Min & 45 Sec	Good Galop
		Watch Shots	
T	I Will Tell You	1 Min. & 20 Sec	Continue to action
S	View at Corral Fence	1 Min. & 30 Sec	Canzonetta by Herbert
T	Framed	3 Minutes	Continue to action
T	I Also Have a Confession	3 Min. & 35 Sec	In Lovers' Lane by Pryor
T	Mother, I've Just Been	1 Min. & 15 Sec	Theme
		UNTIL THE END	

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

LET GO!

Don't hang on to your old program releases if they are not getting the money. You can book Universal Comedies, among other specialties released on the Universal Program—with the positive knowledge that they will get the business for you.

The Greatest Comedies On Earth
On the Regular Universal Program
Or Can Be Booked Seperately

There are no comedies to compare with NESTOR, L-KO and JOKER Brands. They are clean, wholesome, fresh and spontaneous—built for laughing purposes only. Universal Comedies are booked in the Strand, the Rialto and other famous Broadway, New York, houses. They are the big favorites in every big town and big theatre in the country. Write your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL COMEDIES

MUSIC FOR "THE WAR OF THE TONGS"—WEEK OF FEBRUARY 19, 1917

Specially selected and compiled by M. Winkler.

"Chinese Serenade," by Puerner, is the Theme.

REEL I.

1. *"Chinese Recollections,"* by Zimmerman, until "The following story," etc. 2. Theme until "The home of Lee Hoy." 3. *"Chinese Characteristic,"* by Puerner, until "Wong Wing had long cherished." 4. *"Hop Sing Fantasia,"* by Katzenstein, until "During the days that followed." 5. Continue to action.

REEL II.

6. Continue pp. until "The following day." 7. *"Chinese Allegretto,"* by Winkler, until "Sam Hop as matrimonial agent." 8. *"Chinese Wedding Procession,"* by Hosmer, until "You know of our love." 9. Theme until "Lacking but a few hundred dollars." 10. *"Hop Long Sing,"* by Armand.

REEL III.

11. Continue *"Hop Long Sing"* until "Wong Wing assures his sweetheart." 12. *"Hop Sing Fantasia,"* by Katzenstein, until "But despite the warning." 13. *"First Born Chinese,"* Serenade, by Puerner.

REEL IV.

14. Continue *"First Born"* until "That was a crooked deal." 15. *"Ching Chang Galop,"* by Brooks, until "Two members were selected." 16. *"Creepy Creeps,"* by Taylor, until "The fight." 17. *"Hurry,"* by Lake, until "Wing's friends," etc. 18. *"Chinese Patrol,"* by Fliege.

REEL V.

19. Continue *"Chinese Patrol"* until "Lee Hoy safeguards his family." 20. *"Chinese Characteristic,"* by Puerner, until "Fearing that another attempt," etc. 21 Theme until "The fight." 22. *"The Tempest,"* by Lake, until "Interior of room." 23. Continue to action until "After the fight." 24. Theme until end.

NESTOR—"Down Went the Key".....(Comedy)
1. *"My Bird of Paradise"* (Popular). 2. *"Merry Whirl"* (Popular).

VICTOR—"The Fireman's Bride".....(Comedy-Dr.)
1. *"Balladora,"* by Tobani, until "A short circuit." 2. *"Hurry,"* by Lake, until "Cured." 3. *"Chimes of Love,"* by D'Albert, until end.

L-KO—"After the Balled-up Ball" (Two-Reel Com.)

REEL I.

1. *"Knock the L Out of Kelley"* (Popular). 2. *"Morning Exercise,"* Fox-Trot."

REEL II.

3. *"Along the Rocky Road"* (Popular). 4. *"I Love the Ladies"* (Popular-, until end.

VICTOR—"The Heart of Mary Ann"
1. *"Fairies' Greeting,"* Caprice, by Heed. 2. *"Love's Conviction,"* by Tobani, until end.

BIG U—"The Keeper of the Gate" .....(Drama)

1. *"Melody of Peace,"* by Martin, until "The Angelus." 2. Organ Solo, improvise to action (watch church bell) until "While the village holds carnival." 3. *"Eldorey,"* by von der Mehden, until "Dawn all night long," etc. 4. *"Melody of Peace,"* by Martin (watch church bell), until end.

IMP—"The Folly of Fanchette".....(Two Reels)

REEL I.

1. *"Paolo,"* by Landsberg, until "William Byron, the new head." 2. *"Serenade,"* by Widor, until "It was the old story." 3. *"Menuet,"* by Beethoven, until end of Reel I.

REEL II.

4. *"Con Amore,"* Melody, by Beaumont, until "Well, can you beat it." 5. *"Dramatic Tension,"* by Winkler, until "I wish to speak with Mr. Rayburg." 6. *"Agitato No. 4,"* by Becker, until "After the fight." 7. *"Intermezzo,"* by Whelpley, until end.

VICTOR—"A Bare Living".....(Comedy)

1. *"Harlequin,"* by Roberts. 2. *"Secret,"* Intermezzo, by Gautier, until end.

BISON—"The Comeback" .....(Two Reels)

1. *"Berceuse,"* by Grieg, until "Was you thinking of investing," etc. 2. *"Ein Maerchen,"* Fantasia, by Bach, until end of Reel I.

REEL II.

3. *"Serenade D'Amour,"* by Blon, until "By midnight the tenderfoot," etc. 4. *"Love Song,"* by Puerner, until "A week later." *"Martinique Intermezzo,"* by Loraine, until the end.

JOKER—"Rosie's Rancho" .....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Olla Podrida,"* by Puerner, until the end.

IMP—"A Dangerous Double" .....(Two Reels)

REEL I.

1. *"Night Song,"* by Stults, until "So you're an imposter." 2. *"After Sunset,"* by Pryor, until "Is this your army?" 3. *"Agitato,"* by Tobani, until "A man with a title." 4. *"Romance,"* by Rubinstein, until end of Reel I.

REEL II.

5. *"Fifth Nocturne,"* by Leybach, until "If any of those tin soldiers," etc. 6. *"Courtesy Intermezzo,"* by Wiegand, until Miss Norwood has not returned." 7. *"Allegro,"* by Winkler, until "After a record-breaking run." 8. *Finale* from *"Aricle,"* by Bach, until "Off to her native land." 9. *"Esperanza,"* by Johnstone, until end.

Two Pages of Letters From

What they think about the great Univers Specialties Comedies and Dramas a Universal Serials -- "Liberty" and "T louder than anything else for the great

LIBERTY CONVERTED THEM.

THE town of Mattoon, Ill., according to the Universal Film and Supply Company of St. Louis, got "sore" on serials, and of the three houses in that town not one would book a serial. Finally the exchange succeeded in booking "Liberty" in the Bijou Theatre, and after giving them every possible advertising aid, the following letter was received at the Exchange:

Universal Film & Supply Co.,
St. Louis, Mo.:

Gentlemen — Yesterday I started "Liberty" for the second time. The first time, owing to weather conditions, it did not get a very good beginning, but this time sure did make it go big. Played to 2,340 people, matinee and night, and now look forward to big business during the succeeding weeks. Have had a great deal of praise for picture, and no fault.

An old Indian scout who lives here, says the picture is true to life, as he has been all over that part of the country, and it could not be more real than the picture. I also want to thank you for the part your Mr. Goldbaum took in making same success, and assuring you of my appreciation of same, I remain,

B. E. THOMAS,
Mattoon, Ill. Bijou Theatre.

CAN LAUGH AT THEM.

Universal Film Mfg. Co.,
New York City:

Dear Sir—It has been some time since I wrote you anything in regard to the Universal service, as I have mentioned to you in a previous letter. I have been using Universal pictures ever since the Universal company was organized, and have watched the service improve until to-day it is one of the very best services on the market for the small exhibitor as well as the large exhibitors. The regular program of one, two and three-reelers is the program that will carry any exhibitor through and get the people and hold them, with the serial on the program like "Liberty." Your competitors can bombard you with their so-called features in five reels, and you can laugh at them and say to them, "Go to it, boys," for I have found there is more in a two or three-reel Universal regular program feature than there is in the high-priced features of five or more reels, released by other concerns.

A. L. PORTER.
Grand Theatre.
Eckhart Mines, Md.

BENEVOLENCE.

The Universal Film Co.,
New York City:

Dear Sirs—The School Board of the Religious School of Tremont Temple, desires to thank you most heartily for your generosity in according the children of our Sunday-school the delightful treat of the highly instructive and amusing picture loaned by you, and exhibited at the Tremont Theatre, 1946 Webster Avenue (Samuel H. Trigger, proprietor), Sunday morning.

Acts of this kind are the noblest forms of benevolence and are deserving of the highest praise and commendation, which I herewith extend to you in unstinted measure. May all your efforts be crowned with success.

B. H. ARNOLD,
Secretary School board of Religious School of Tremont Temple.
New York.

WANTS IT AGAIN.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—Ran "Liberty No. 19" to-night. Broke all records. If "The Purple Mask" comes anywhere near hitting the mark as "Liberty" has done—well, it will have to go some.

R. R. PERKINS,
Proprietor Ozark Theatre.
Burlington, Iowa.

P. S.—Would there be a chance to get "Liberty" and run it all in ten days? It would be the biggest clean-up ever. If you had an extra copy, many exhibitors would be glad to do it, and would clean up for that week. Please advise.

CRAZY ABOUT POLO.

Laemmle Film Service,
Des Moines, Iowa:

Dear Sirs—"Liberty" has been a winner for us, as Eddie Polo is starred in it, he having won favor in Boone through his work in "The Broken Coin." The people are sure crazy over Eddie Polo here. "Liberty" is full of thrills and that is what our patrons like.

Yours very sincerely,
BROWN & ANDERSON,
Boone, Iowa. Princess Theatre.

INTEREST AWAKENING.

Universal Film Exchange, Chicago:

Dear Sirs—My patrons, as well as myself, were greatly pleased with the show last night. I had the biggest business I have had for months. I can see the interest awakening rapidly, and the common expression is, "The show was fine." My business was practically ruined by other film companies and I would not again put up with other service under any circumstances.

I feel very grateful to you for the interest you are taking in me and feel with your hearty co-operation I can again restore the business to what it should be.

Thanking you for past favors, I beg to remain yours very truly,

L. K. JACKSON,
Lyric Theatre, Odell, Ill.

HAS SOME PEP.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—In regard to your serial entitled "Liberty," will say that I am doing splendid business with it, and it sure has some pep to it. My patrons say it is the best serial I have run, and the most interesting. So far I cannot speak well enough for the picture, and those acting in it.

Hoping it will keep coming as it has been, I am, respectfully yours,

H. W. CUMMINGS,
Rex Theatre, Chisolm, Minn.

JUST THE THING.

Film Supply Company,
Portland, Ore.

Dear Sir—Today I am running the Eleventh Episode of the serial "Liberty." I am having such unusually good attendance on it that I feel like writing to tell you of same. On "Liberty" nights my 600 seats are not nearly enough to accommodate the crowds, and that's going some in a suburb four miles from the business center of Portland. It is just the thing to grip the pulse of the public which is so much interested in the affairs on our Mexican border.

J. A. BRADT.
Echo Theatre, Portland, Ore.

Enthusiastic Universal Exhibitors

Program -- What they think about the particularly the Comments on the Great Purple Mask." -- These Letters speak iversal Program and Universal Specialties

THERE IS NO LET UP.

Universal Film Exchange,
115 East 23rd Street,
New York City.

Dear Sir:—Your letter inquiring about the Universal weekly service and serials at hand. In reply, will say that, in my opinion, the Universal service, which is used at the Plaza and in other playhouses formerly managed by me in the last seven or eight years, has proven that Universal service stands the test above others, especially your comedies, which are great, and serials such as "Liberty," the most tremendous serial and among the greatest in the United States.

There is on let up. Each episode is gaining more and more patronage. I am one of the many hundreds of exhibitors, I suppose, who would ask to extend "Liberty" for a longer period than twenty episodes, as it is without doubt the best timely serial with lots of thrilling and daring action, and with drawing power for the most refined patrons. I also want to express my sincere approval of your business methods and uniform courtesy which have enabled me to give my patrons the very best at all time, and I have found that your honest business practices have proven to be of great value.

Very truly yours,
(Signed) JAC. AMSTERDAM.
PLAZA THEATRE.
400 Springfield Ave.,
Newark, N. J.

BEST IN LONG TIME.

Laemmle Film Service,
Omaha, Neb.:

Gentlemen—I want to say that "The Isle of Life" is the best feature I have shown for a long time. Yes, I want a feature for Thursday—"If My Country Should Call"—if you have an open booking on same, accompanied by a good comedy. Don't fail me.

Yours truly,
P. H. HOPPEN.
Kearney, Neb.

BEST ALL-AROUND SERIAL.

Universal Film Exchange, Inc.,
Charlotte, N. C.:

Dear Sirs—Please be advised that "Liberty" is positively the best all-around serial that we have ever exhibited. Eddie Polo and Marie Walcamp are certainly great. Our patrons are delighted with their work, and the box-office receipts prove it. We break previous records with almost every episode. We have now shown the ninth, and if we continue to increase on it in the future, as in the past, we won't be able to accommodate half that come, as we are now overflowing every day we exhibit the same.

Trusting that you may follow "Liberty" with another serial as good, and with best wishes, we are,

Very truly yours,
J. B. CRAVER,
Mgr. Broadway Theatre.
Charlotte, N. C.

HELP TO BUSINESS.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—"Liberty" is a great help to our business, as it always brings about double the crowd that a common show would, and we are always sure of good business that night, if it storms or not. I think we will gladly welcome another serial when this one is over.

Yours very truly,
M. P. ANGELL,
Orpheum Theatre.
Ottumwa, Iowa.

L-KOS MONEY GETTERS.

L-KO Motion Picture Co.,
1600 Broadway,
New York City.

Gentlemen—There are no words that will explain the quality of the L-KO Comedies, and as money getters they have no equal. This might be placing matters somewhat strong, but the opinion is based from an unbiased standpoint. Yours truly,

GEM AMUSEMENT Co.,
St. Louis, Mo.

CRAZY ABOUT WESTERNS.

Laemmle Film Service,
Omaha, Neb.:

Gentlemen—I certainly appreciate your sending me a first-run picture, but would have preferred the other picture, as a Western picture is the only thing that will get them on Saturdays. People over here are crazy about Western stuff, and I want all of it I can get. I don't care if it is old, just so it is in good enough condition to run. I want you to send me out at once a set of emergencies, as I have none in the house. I am enclosing contracts for "The Purple Mask." If it is as good a drawing-card as "Liberty" it will be all O. K. I have done more business with "Liberty" every episode, and only wish it was longer. So do my patrons, as they are crazy about it. Here's for success for "The Purple Mask."

Yours, Universally,
E. N. EPLEY,
New Edison Theatre.
Hastings, Neb.

MOST POPULAR SERIAL.

Universal Film Mfg. Co.,
New York City:

Gentlemen—In the city of Calgary "Liberty" is more popular than any serial ever shown here.

Yours very truly,
CANADIAN UNIVERSAL FILM CO., LTD.
Calgary, Can.

BEST OF ITS KIND.

Universal Film Service,
St. Louis, Mo.

Gentlemen—In yesterday's program I had Alice Howell in "Alice in Society," and I want to pass my appreciation for the same. My patrons thought it the best they had seen of its kind. For myself I consider it the best high class, clean-cut comedy I have ever received, and send my highest compliments to the L-KO Company. Respectfully yours,

LOUIS KERASOTES,
Savoy Theatre,
Springfield, Ill.

"LIBERTY" WENT FINE.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—"Liberty" is going fine with me, and stuff along the line of "Liberty" always goes good with me; also comedies. Book me for your next serial. Very truly yours,

H. C. WITTMANN.
Muscatine, Iowa.

STAND BY THE PRESIDENT

The American people are standing by the President. The appeal to their patriotism has met with instant response. It is driving the people in crowds everywhere to see

The UNIVERSAL'S Thrilling PATRIOTIC SERIAL

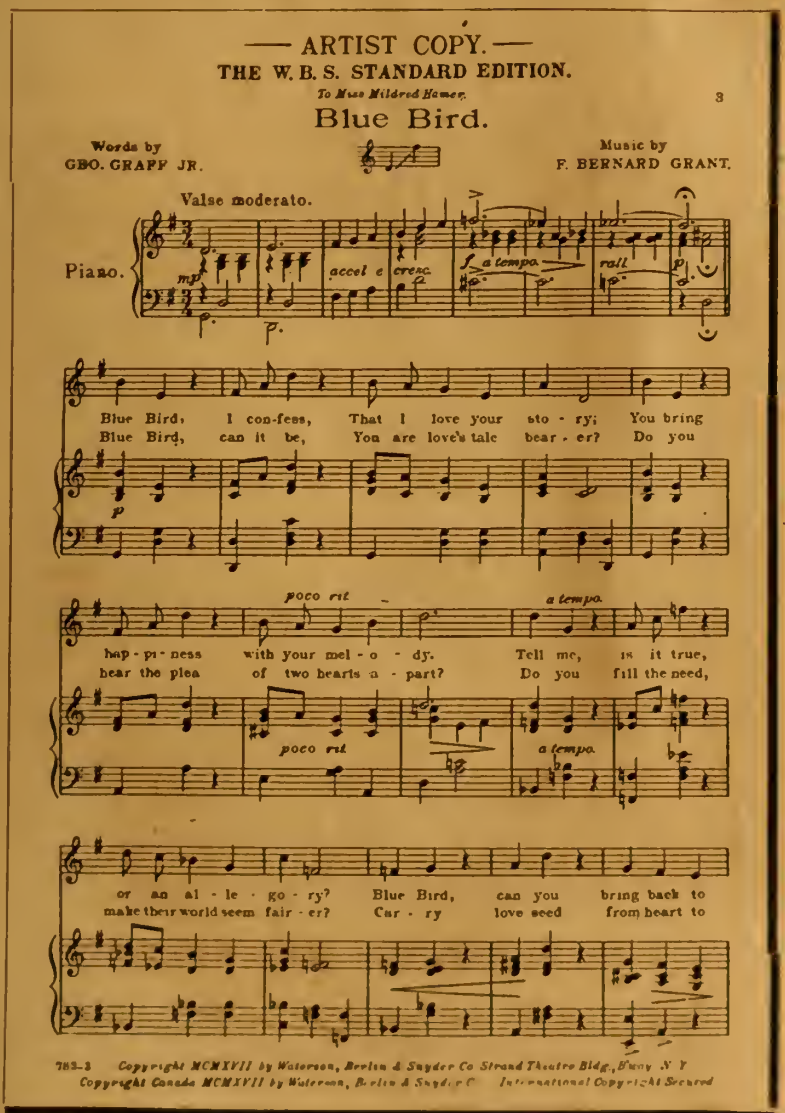
"LIBERTY"

"LIBERTY" is a daughter of the U. S. A. and the entire action takes place along the Mexican Border. A notable cast, headed by Marie Walcamp, Eddie Polo, Jack Holt and others, includes hundreds of Rough Riders, American Troopers, Mexican Bandits and Peons. Its patriotic appeal has made it the greatest money-getter of all the successful Universal serials.

The Timeliest Serial in the World Today

Book it now and take advantage of the punch, the timeliness, splendor and fascination of this true American picture. Write or wire your nearest Universal Exchange for full and interesting particulars, or to UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Free Music!



— ARTIST COPY. —

THE W. B. S. STANDARD EDITION.

To Miss Mildred Homer. 3

Blue Bird.

Words by GEO. GRAFF JR.

Music by F. BERNARD GRANT.

Valse moderato.

Piano.

accel e cresc. *f a tempo.* *rall*

Blue Bird, I con-fess, That I love your sto - ry; You bring
Blue Bird, can it be, You are love's tale bear - er? Do you

poco rit *a tempo.*

hap - pi - ness with your mel - o - dy. Tell me, is it true,
hear the plea of two hearts a - part? Do you fill the need,

poco rit *a tempo.*

or an al - le - go - ry? Blue Bird, can you bring back to
make their world seem fair - er? Car - ry love seed from heart to

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Any bona fide Exhibitor, Manager or Musical Director can have a complete Artist's Copy of this new and delightful BLUEBIRD song, with words and music (piano score), by writing to the home office of BLUEBIRD (Inc.), or Waterson, Berlin and Snyder, Strand Theatre Bldg., Broadway and 47th Sreet, New York City.

Mention Your Theatre

Tuneful, bright and snappy you will be glad to add this to your repertoire. Here we give you the words so that you can typewrite them on a slide and flash them on the screen. Write today.

BLUEBIRD

Bluebird I confess
That I love your story
You bring happiness
With your melody
Tell me, is it true
Or an allegory
Bluebird, can you bring back to me
The treasure trove the perfect love
The days that used to be.
The tenderness of each caress
My happiness to me?

Chorus:

Bluebird carry my happiness back to me,
Bluebird you've heard my call
Won't you answer to my pleading
Fly high into the sky o'er the land o'er the sea
Bluebird, go, bring back my happiness
Bring back my sweetheart to me.

ADDRESS

BLUEBIRD

Photoplays, Inc.

1600 Broadway, New York

Or, WATERSON, BERLIN & SNYDER
Strand Theatre Building,
Broadway and 47th St., New York

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The War of the Tongs," Chinese Novelty. Written and acted entirely by Chinese.

56th Red Feather Production—5 Reels
February 19

Herbert Rawlinson in "The Great Torpedo Secret," with Neva Gerber. Produced by Stuart Paton.

Prize Gold Seal Mystery Drama
Feb. 20—3 Reels

"After the Balled-Up Ball," with Phil Dunham, Merta Sterling and Lucille Hutton. Dir. Howe, Super. Blystone.

Prize L-Ko Just to Laugh Komedy
Feb. 21—2 Reels

"The Comeback," with a cast of typical Universal cowboys and character men.

Prize 101 Bison Charley Van Loan Story
Feb. 24—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

"The Girl and the Crisis," with Dorothy Davenport, Chas. Perley and Wm. V. Mong. Directed by Mong.

57th Red Feather Production—5 Reels
February 26

"Mary From America," with Ruth Clifford, by Elizabeth R. Carpenter. Directed by Douglas Gerrard.

Prize Gold Seal Society Surprise Drama
Feb. 27—3 Reels

"The Rented Man," with Claire McDowell and Francis Marion. Story by Annie Donnell.

Prize Rex Human-Interest Drama
Mar. 1—2 Reels

"The Tornado," with Jack Ford. Written and produced by Jack Ford.

Prize 101 Bison Western Drama
Mar. 3—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Girl and the Crisis." With Dorothy Davenport, Chas. Perley and Wm. V. Mong. Directed by Wm. V. Mong. Fifty-seventh Red Feather production. Released February 26. If you want to show your patrons a picture that is right up to the minute in action; staged with a lavish hand; with the swiftest action, biggest scenes and gripping situations, book this wonderful Red Feather that Director Mong has produced with more real punches than you ordinarily find outside of a multi-reel serial. The play is one of politics. Mong is the Lieuteant-Governor fighting a bunch of grafters who have the Governor on their side. The lieutenant remarks that if he were Governor he would do his duty; and Poole, a friend, shoots the Governor, remarking, "Now, your Governor, do your duty." Poole is tried and convicted of murder and sentenced to the chair. Through his rash act the Lieutenant has become Governor, and as such he is asked to pardon Poole. That is just one of the tremendous situations that make this one of the notable Red Feathers of the season. A strange but fascinating love theme runs through this play, and it will certainly pack 'em in. Boost this and boost hard.

"Mary From America." With Ruth Clifford. By Elizabeth R. Carpenter. Directed by Douglas Gerrard. Three-reel Gold Seal Society Surprise Drama. Released February 27. Here is one bully picture. One of the kind that is full of surprises; delicious comedy bits; times when the tearsand the smiles come together. It has to do with an old man's will. His relatives gather at his house after his death, and the will is read. His money is left to "Lady Jessica," and the hungry heirs are told to wait her coming. In the meantime Mary comes from America and all the relatives are happily engaged in kocking her for fair. All but Douglas, who knows a nice girl when he sees her. Who Mary is and how the estate is settled, to say nothing of a beautiful love story, round out one of the most unusual three-reel pictures ever released.

"The Rented Man." With Claire McDowell and Francis Marion. Story by Annie Donnell. Two-reel Rex Human Interest Drama. Released March 1. It so happens that the Blue Ribbon Features are all unusual this week, so you will have to forgive me if I continue to use that much abused word. Francis' father and mother are estranged, and the little boy lives a very lonely life. Near his big and handsome home is a little girl whose father is a poor working man, but the little boy envies the little girl because she goes to meet her father every night, and he doesn't even know where his father is. So he makes the acquaintance of a man, whom he induces to play as his father, and he pays the man so much a week to bring him candy. The absorbing story, full of the tenderest human touches, gradually reveals just who the rented man is, and the climax will have your audiences wild with joy.

"The Tornado." With Jack Ford. Written and produced by Jack Ford. Two-reel 101 Bison Western Drama. Released March 3. This is a human tornado and Jack is it. There is a fight between Jack and three bandits that beats anything in the fighting line this reviewer has seen, lo, these many months. There is some dare-devil riding and some stunts that make you fairly gasp. Jack rounds up a bunch of desperadoes, but because he is Irish and loves Nature's weapons, he refuses to use a gun and cleans out the gang and gets the girl, with no automatic or other fighting implement. A real red-blooded Western that will prove more than popular. You can boost this hard.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

FEBRUARY—

8—*Giants of the American Forest* (Ed.)
11—*Fearless Freddie in the Woolly West* (C. Cart.) and *"Joys and Tears of China."* Dr. Dorsey (Ed.) (Split reel)
18—*Mr. Fuller Pep, He Does Some Quick Moving* (Com. Cart.) and *Drama of the Orient (Dorsey Ed.)* (Split Reel)

REX.

JANUARY—

21—**The Bubble of Love** (2 Reels)
Douglas Gerrard-Ruth Clifford.
28—*The Old Toy Maker* (Drama)

FEBRUARY—

8—Melody of Death (2-R. Dr.)
Douglas Gerrard, Ruth Clifford and M. George.
11—*In the Shadows of the Night* (Drama)

UNIVERSAL SPECIAL FEATURE.

FEBRUARY—

1—**The War Waif** (2 R. War Dr.)
Allan Holubar-Zoe Rae.
5—**The Purple Mask** (No. 7)
Grace Cunard-Francis Ford.
"The Race for Freedom"
18—Robinson Crusoe (3-R.)
Robert Leonard-Marguerite Fischer.
Week of February 12—
"The Purple Mask" (Episode No. 8) "The Secret Adventure" (2 Reels)
Francis Ford-Grace Cunard.

VICTOR.

FEBRUARY—

2—*The Hero of Bunko Hill* (Com.)
6—*The Valley of Beautiful Things* (Juv. Com.)
9—*The High Cost of Starving* (Comedy)
13—*The Girl of the Hour* (Drama)
15—The Losing Winner (2-R. Com.)
The De Havens.

LAEMMLE.

JANUARY—

20—*Homeless* (Drama)
27—*The Bloodstained Hand* (Drama)
FEBRUARY—
10—*A Studio Cinderella* (Drama)
16—The Fourth Witness (2-R. Drama)
Louise Lovely-Lee Hill.
17—*Broken Hearted* (Drama)

UNIVERSAL ANIMATED WEEKLY.

JANUARY—

31—*Animated Weekly, Vol. 2, No. 57* (News)
FEBRUARY—
7—*Animated Weekly, Vol. 2, No. 58* (News)
14—*Animated Weekly, Vol. 2, No. 59* (News)

UNIVERSAL SCREEN MAGAZINE.

JANUARY—

19—*Universal Screen Magazine. Issue No. 5.*
FEBRUARY—
2—*Universal Screen Magazine. Issue No. 6.*
16—*Universal Screen Magazine. Issue No. 7*

BIG U.

JANUARY—

31—*The Gold Lust* (Drama)
7—*Red Vengeance* (Indian Dr.)
9—The Crimson Arrow (2-R. Dr.)
15—*The Half-breed's Confession* (Western Dr.)

GOLD SEAL.

JANUARY—

30—June Madness (3-P. Dr.)
Roy Stewart-Wadsworth Harris.
FEBRUARY—
6—Won by Grit (2-R. Dr.)
Neal Hart-Lois Wilson.
13—The Indian's Lament (3-R. Indian Drama)
Marie Walcamp-Lee Hill.

IMP.

FEBRUARY—

4—Life's Pendulum (2-R. Dr.)
Robert Leonard.
9—*Avarice* (Drama)
11—When Thieves Fall Out (2-R. Crook Dr.)
Harry Benham.
14—The Girl Reporter's Scoop (2-R. Detective)
Irene Hunt-Roy Stewart.

101 BISON.

JANUARY—

27—**The Daring Chance** (2-R. Western Drama)
Wm. V. Mong-Nellie Allen.
FEBRUARY—
3—The Boonton Affair (2-R. Mountain Dr.)
King Baggot.
10—The Outlaw and the Lady (2-R. West. Dr.)
Harry Carey-Louise Lovely.
17—John Osborne's Triumph (2-R. Drama)
Murdock MacQuarrie.

L-KO.

JANUARY—

31—Faking Fakirs (2-R. Com.)
Phil Dunham.
FEBRUARY—
7—That Dawgone Dog (2-R. Com.)
Sammie Burns.
14—*The End of a Perfect Day* (Com.)
16—*Brave Little Waldo* (Com.)

RED FEATHER PRODUCTIONS.

JANUARY—

22—Allan Holubar in "Heart-Strings" (5 Reels)
29—Love Aflame (5-R. Dr.)
Ruth Stonehouse-Jack Mulhall.
FEBRUARY—
5—Me and Me Pal (5 Reels)
Edna Flugrath.
12—The Terror (5-R Drama)
Jack Mulhall.

JOKER

JANUARY—

20—*Barred from the Bar* (Comedy)
27—*Love Me, Love My Biscuits* (Comedy)
FEBRUARY—
3—*His Coming-Out Party* (Comedy)
10—*Out For the Dough* (Comedy)
17—*Mule Mates* (Com.)

NESTOR.

JANUARY—

22—*A Macaroni Sleuth* (Comedy)
29—*Why, Uncle* (Comedy)
FEBRUARY—
5—*His Wife's Relatives* (Comedy)
12—*A Hasty Hazing* (Com.)

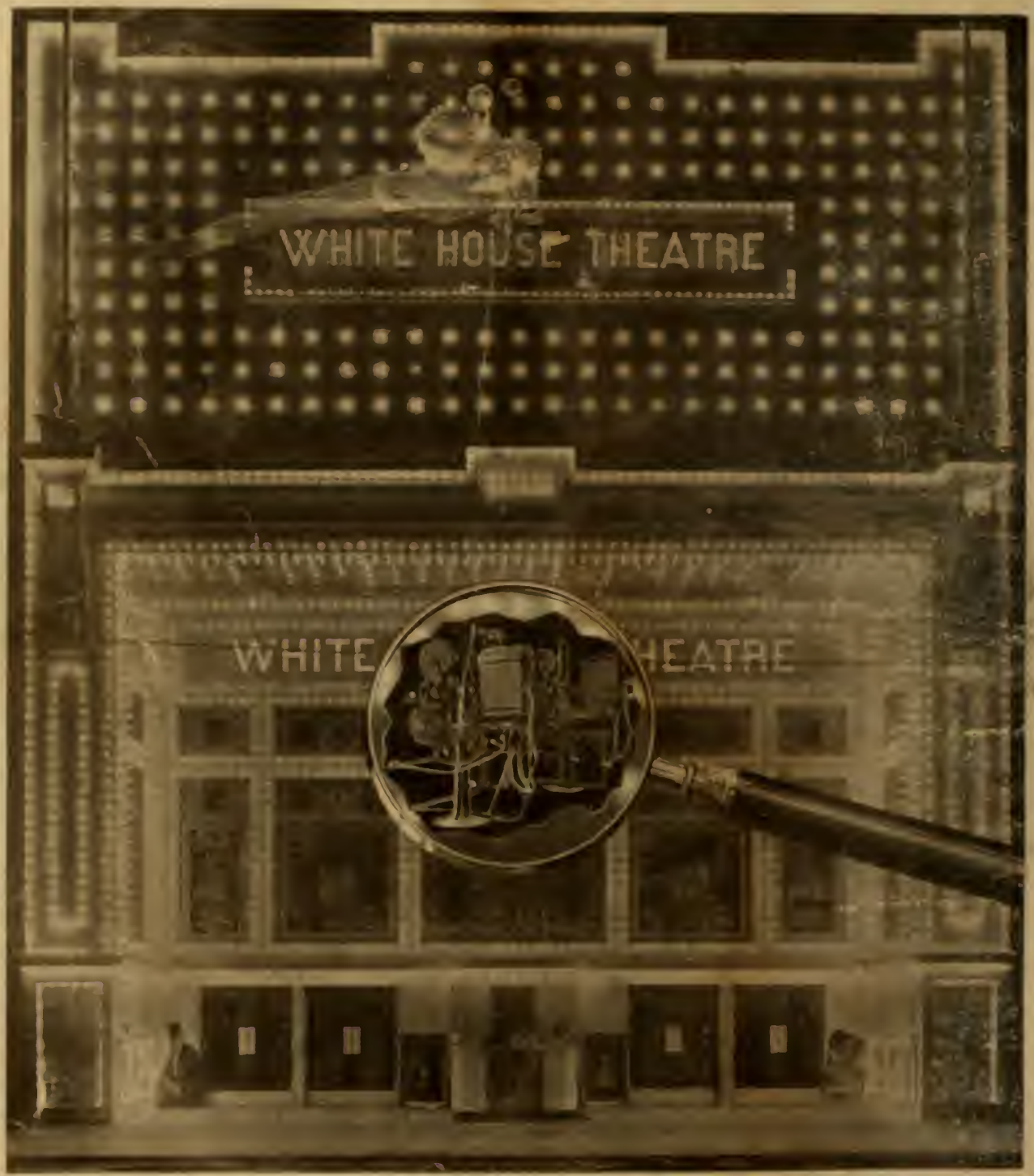
Every world event of importance is first flashed on the screen by the Animated Weekly, because U. A. W. cameramen cover the world. The tremendous organization of the Universal, the largest film organization in the world, alone makes this possible. To show your patrons this popular form of entertainment AT ITS BEST—show them the Universal Animated Weekly.

On the Regular UNIVERSAL PROGRAM— or Can Be Booked Separately

If you are showing the regular Universal Program the Weekly is included in the twenty-nine reels every week. If you are booking an "open" program or running a feature house, the Weekly is the specialty you need to strengthen your show and to pull the crowds on that "dull day" that all Exhibitors dread. Write your nearest Universal Exchange for full particulars, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

If you could only peek into the booths of the great majority of up-to-date Theatres you would find Motiographs at work,—

As you will note by the very recent installation at the White House Theatre, Milwaukee, Wisconsin. There is a reason for the many installations. It is perfection in projection combined with small initial cost.



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Western Office: 833 Market Street, San Francisco, Cal.

VOL. 4, NO. 10 APRIL 21, 191

THE MOVING PICTURE WEEKLY

WILLIAM FRANEY

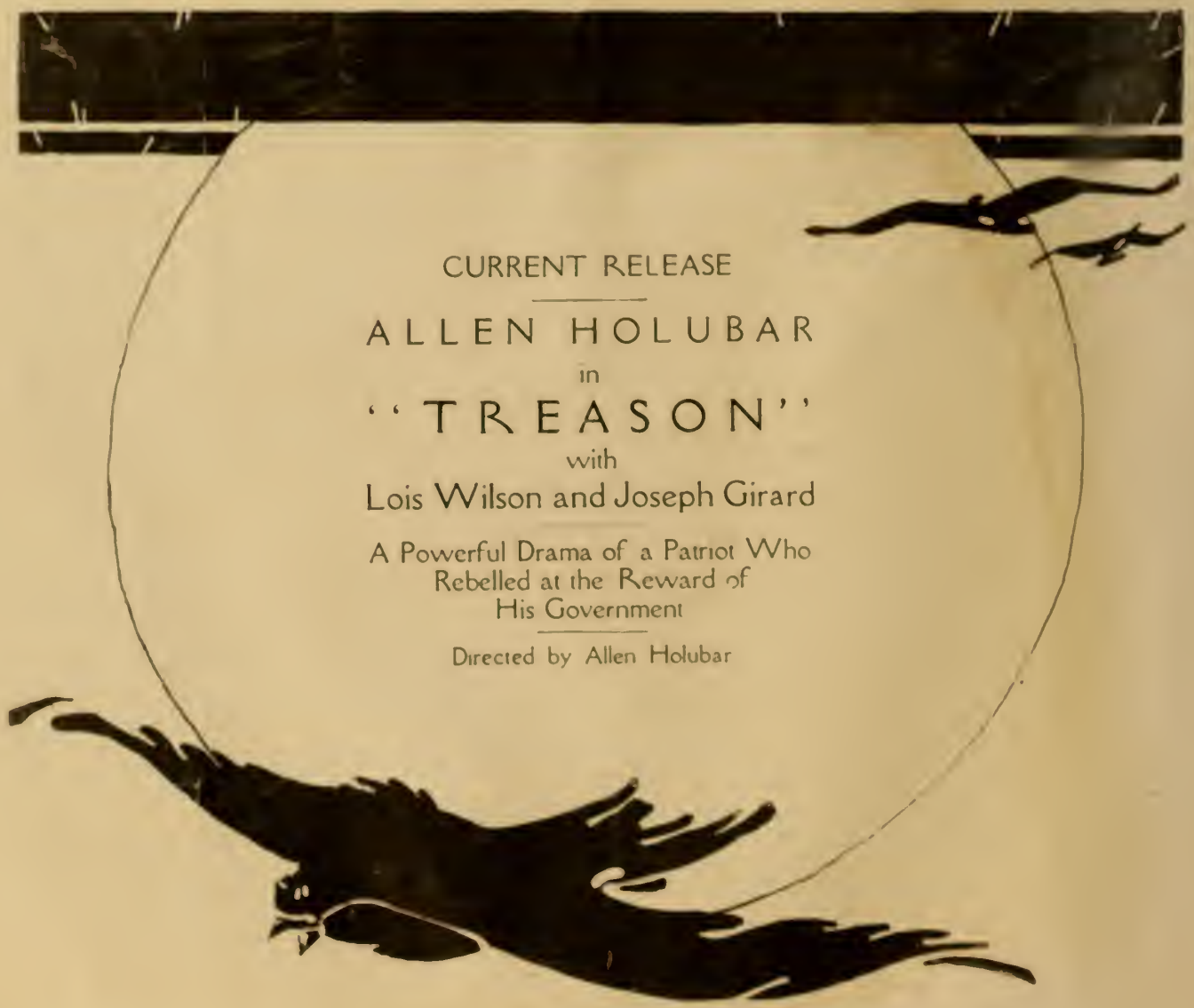
IN "THE LEAK"

JOKER COMEDY

PRICE 10 CENTS

BLUEBIRD PHOTOPLAYS, (INC.)

"BLUEBIRDS HAVE ARRIVED" is the slogan adopted by successful BLUEBIRD Exhibitors everywhere. BLUEBIRDS have won a permanent place in the hearts of the fans through sheer excellence. Wonderful plays of genuine human-interest; splendid acting by brilliant casts selected for their ability to portray particular characters; lavish productions under the most capable direction have put BLUEBIRD Photoplays far ahead of any feature plays on the market. Make one day each week a "BLUEBIRD DAY" in your house and watch the profitable result. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



Presenting
"The Phantom's Secret"
A Mystery Drama of Love and the Law
with Mignon Anderson and Hayward Mack
Directed by Charles Swickard

BUTTERFLY Pictures

Book through any UNIVERSAL Exchange

Start a BLUEBIRD in your House and watch the Res

There's MONEY--BIG MONEY Waiting for Exhibitors Who Advertise BLUEBIRDS Like REAL Showmen

When we say REAL showmen, we mean those exhibitors who have made certain days of each week hold out a DEFINITE PROMISE of a good show to their patrons. Three exhibitors, Gould, of Wayne, Neb.; Caulfield, of Los Angeles, Cal., and O'Keefe of Atlantic City, N. J., winners of the February Bluebird Advertising Contest will tell you the value of this policy. These men started BLUEBIRD DAYS—booked these wonderful features for the same days each week—and the business they have built up is enough to make the average exhibitors turn green with envy.

Bluebird Days Are Permanent Advertisements

Although BLUEBIRDS will bring business on ANY day, they will draw BEST if shown on the SAME day or days each week. Identify these productions with certain days. If you run them every Monday, educate your public to this fact by means of your screen and other advertising mediums. The result will be that your patrons will soon come to know that EVERY Monday is BLUEBIRD DAY.

Show Bluebirds on Your Dullest Day

Run BLUEBIRDS on different days each time you show them and you deliberately pass up the wonderful profits they CAN make for you if shown on the same day each week. Gould, Caulfield and O'Keefe booked the features for the poorest days of the week and have run their receipts on these days up to the point where they equal the Saturday receipts.

You Can Build Up A Bluebird Clientele

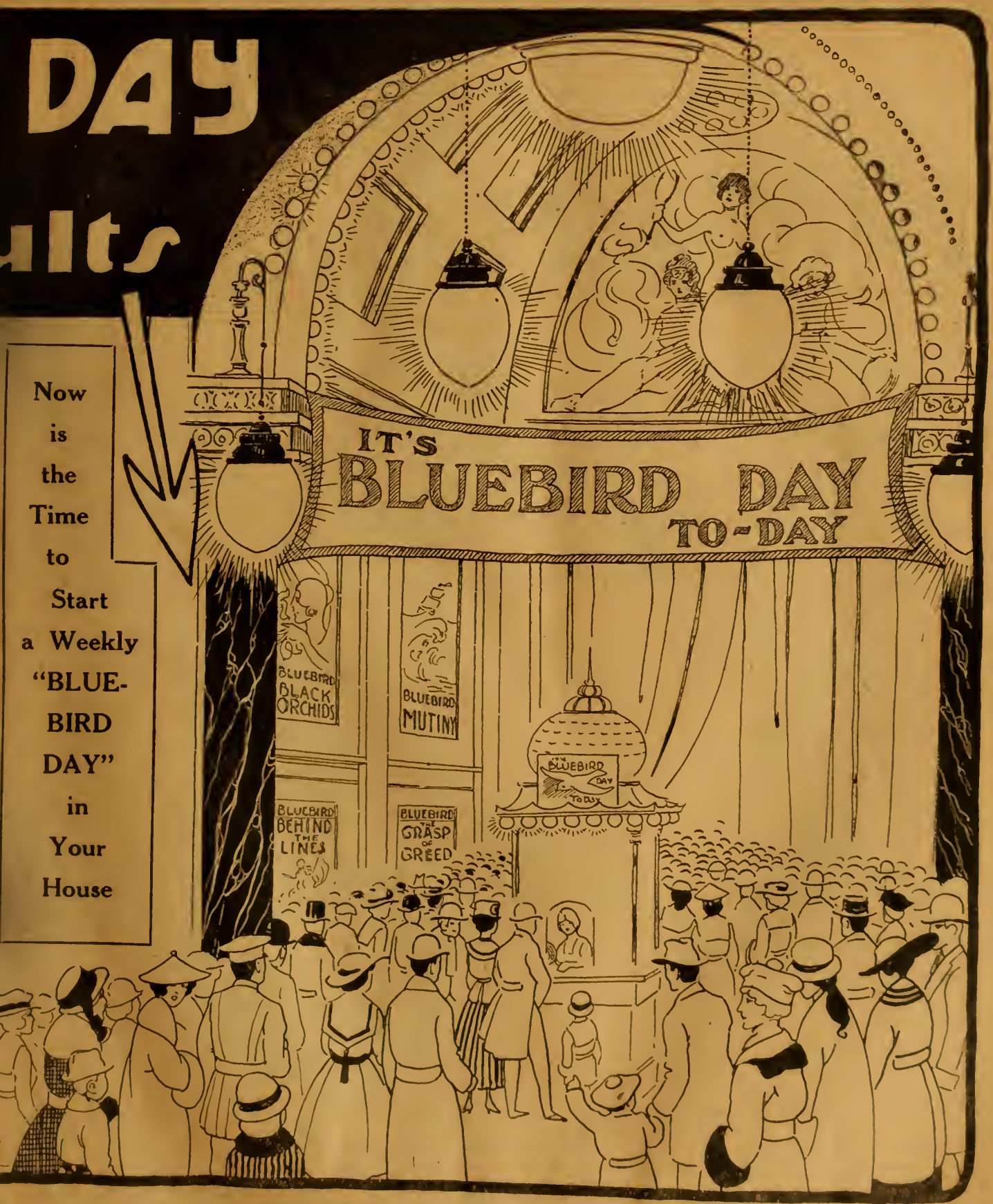
YOU can do the same thing! If you decide to make Monday your BLUEBIRD DAY, bombard your patrons with the announcements that EVERY Monday is BLUEBIRD DAY. The public KNOWS that "If it's a BLUEBIRD it's GOT to be good!" We've spent HUNDREDS OF THOUSANDS OF DOLLARS to popularize the slogan. Keep pounding away on your BLUEBIRD DAYS and before long you'll have people coming into your theatre without even stopping to read the titles of the BLUEBIRDS shown!

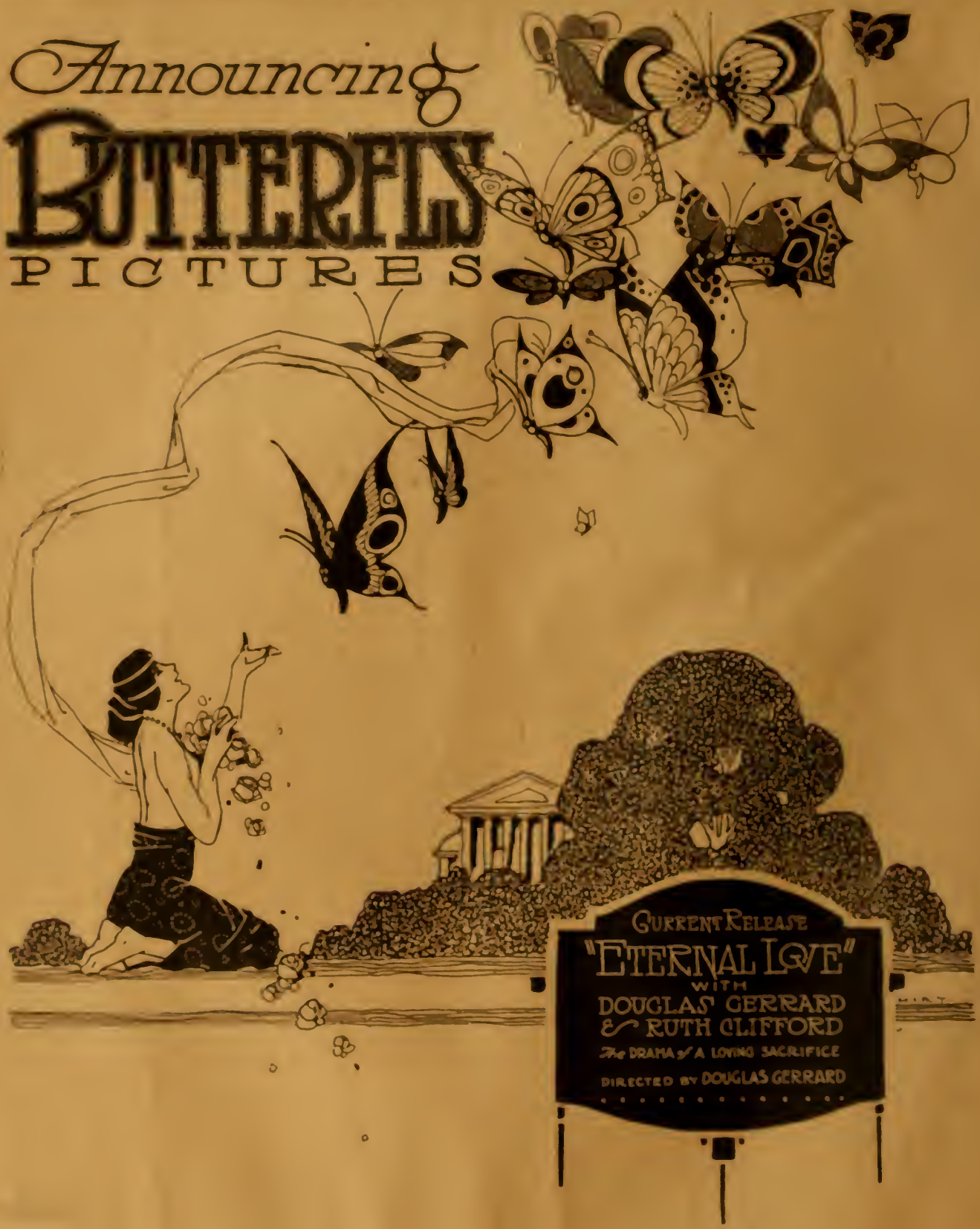
Don't Wait!

Every week that passes without seeing at least one BLUEBIRD DAY at your theatre, represents another golden opportunity for BIG profits neglected by you. If you ARE a showman—a REAL showman, get in touch with the nearest BLUEBIRD Exchange and arrange for YOUR BLUEBIRD DAY.

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York.


DAY
ults
Now is the Time to Start a Weekly "BLUE-BIRD DAY" in Your House
IT'S BLUEBIRD DAY TO-DAY
BLUEBIRD BLACK ORCHIDS
BLUEBIRD MUTINY
BLUEBIRD BEHIND THE LINES
BLUEBIRD THE GRASP OF GREED
IT'S BLUEBIRD DAY TO-DAY


Announcing
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DIRECTED BY DOUGLAS GERRARD

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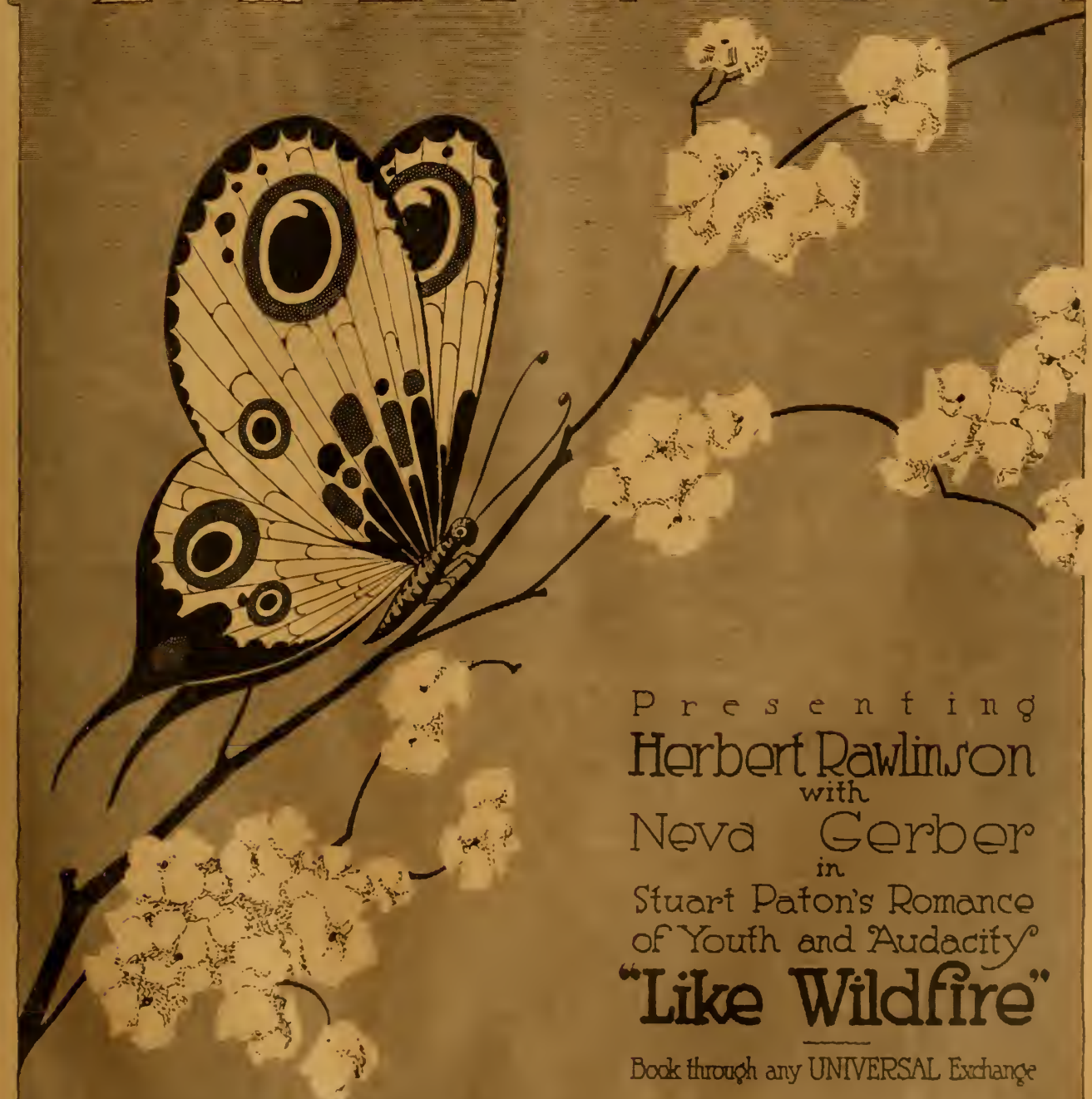

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PICTURES

THE BIGGEST THING

Our Victory Saves

(No. 173. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.

(Written April 10th, 1917.)

YESTERDAY the Supreme Court of the United States put the finishing touch on the most important law-suit in the history of the moving picture business when it decided in favor of the Universal Film Manufacturing Company and against the Motion Picture Patents Company in the famous "Latham loop" case.

This is the biggest and best thing that has ever happened to the exhibitors of the United States in all time, and it is a matter of supreme pride for me to announce that THE UNIVERSAL ALONE fought the fight which insures freedom to the exhibitors of this country!

The Universal financed the fight year after year and through court after court without a dollar's worth of help from any other producing company, any other exchange or any exhibitor on earth! At one time we issued a general appeal to all other producers to chip in and help stand the terrific expenses, BUT NOT A DOLLAR WAS FORTHCOMING.

If the Universal had not defended the case with all the power at its command, if we had been caught off our guard at any time, if the Patents company had won, you and every other exhibitor in the country might now BE USING ONLY SUCH PICTURES AS THE PATENTS COMPANY PERMITTED YOU TO USE! You might be the body-and-soul slave of the tightest monopoly that ever monopped in the land of the free and the home of the brave!

At one time during the long court fight it was suggested to us by a trickster that we purposely let the Patents company win the case if we could arrange with that company to let us in on their monoply! While this never interested us for a minute, we might have made dishonest millions by doing it and we could now be telling you where to get off, what kind of pajamas to wear and how to part your hair! We would have NO COMPETITION WHATEVER and you would either take the films we offered you at the price we demanded or you'd have to quit the theatre business!

We had not a dollar to gain by spending our money in fighting the Patents company. All we had to gain was the glory of insuring freedom for the exhibitors and for ourselves.

IN FILM HISTORY

You from Slavery

If we had formed a legal combination with the Patents company, not a single producing company now doing business would be able to market a dollar's worth of film without paying tribute to us!

We had the choice of making millions of dollars in profit with dishonor, or paying thousands upon thousands out of our pockets in court and attorney's fees—with honor! We chose the latter course and now some of our film acquaintances grin at us and say, "Now that you've won, what has it GOT you?"

It has GOT us just this:

First, it has got us the joy that comes from a clean fight, cleanly fought and cleanly won!

Second, it has got us the clear conscience which results from doing the right thing, THE AMERICAN THING, in the right way, REGARDLESS OF COST.

Third, it has not got us a dollar of profit, but has got us into a wad of expense—but thank God, dollars are not the only things that constitute the joy of living or the reward of work!

Fourth, it has got us the fun of telling you what regular humdingers we are; and it has given us this new opportunity to toot the very gizzard out of our own horn!

Do you remember that about two years ago you received notice from the Patents company telling you that you must not use any but licensed films in your projection machines? And do you remember that thousands of you came running to our exchange in a panic and asking what to do? And do you remember that THE UNIVERSAL told you not to worry but to go home and go to sleep and forget it because WE WOULD PROTECT YOU? Well, we've done it—and you can go back to sleep again if you like.

Gentlemen, you are now free to run your own business as you please and if any attempt is made in the future to enslave you in one way or another, you can rest assured that the Universal will still be on the job to fight your fight and win it!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - New York

Scenes from the BIRTH of "PATRIOTISM"
FEATURING
IRENE HUNT &
LEO PIERSON

Three scenes from "Her Wayward Parents."

VICTOR two reel comedy drama written by Clover Roscoe and produced by Norval McGregor. A story which proves that you can't teach an old dog new tricks.

CAST.

Jane .....Babe Otto
Father Lennox.....Daddy Manley
Mother Lennox.....Mother Benson
Lennox Servant.....Pearl Cunningham
Billy Harrison.....Jay Belasco

JANE, the heroine of this little Victor comedy drama, had apparently never heard the proverb, "You can't teach an old dog new tricks." Otherwise she would never have tried to modernize her parents, with the disastrous results to her own peace of mind, which are unfolded in the story which was written by Clover Roscoe and produced by Norval McGregor. Things happen, when Jane comes home from college, in the following delightful succession:

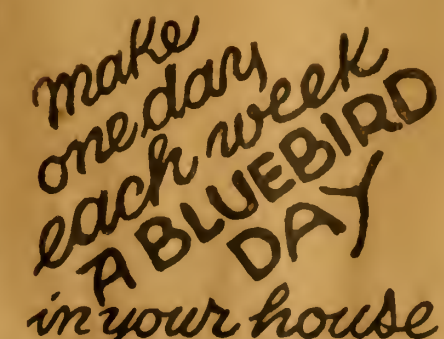
Father and Mother Lennox are a contented old couple, until daughter Jane comes home from college imbued with a passion for hygiene and an unswerving sense of duty toward them. With a book, "Old People and Their Care," as her guide, she puts them through a course of exercising "sprouts"; orders hygienic meals; throws wide the windows to cold winds, and upsets their well-ordered comfort. After a period of submission they plan to run away, and climb from their window like two eloping lovers. Jane finds a note left by them and is almost distracted. Hoping for their return, she restores the house to its former old-fashioned comfort.

Meanwhile, her parents rent a bungalow on the border of a large estate. Billy Harrison, the owner, hearing of them from his ranch superintendent, drops in to see if he can be of service. In his rough outing clothes he is taken for the hired man by the old couple, who give him a dollar and set him doing the chores. He good-naturedly lets them lord it over him and becomes a great favorite.

Jane, learning of their whereabouts, arrives at the bungalow just as father Lennox, triumphantly returning from a hunting trip with Billy, shows his successful bag. He and mother Lennox are proud as peacocks, but Jane's appearance effectually dampens their spirits. Billy conspires with them to punish Jane by a siege of snubbing. With a maternal heartache, mother Lennox is persuaded to ignore Jane, and both flatly refuse to return home. Billy is resentful of Jane's treatment of her parents, and Jane is jealous of the hired man's influence over them. Later his ire changes to pity when he sees that their snubbing has made her cry. Thought of her begins to fill his own lonely life, and he realizes that he would enjoy her "bossing."

Anxious to atone and longing for her parents' love again, Jane resolves to buy the little bungalow with her small inheritance. To this end she seeks the owner, and is amazed to find that Billy is host at the ranch house, and not merely the hired man.

He listens to her plan, but refuses to sell the bungalow unless Jane will take the job of bossing him. Thinking him sarcastic, she leaves angrily. He follows and pleads his cause. Through binoculars Billy's guests on the terrace see Jane's antagonism to kissing, as unsanitary, vanish with her surrender.



NO DOUBLE FOR "KEWPIE."

HORACE ("Kewpie") Morgan is probably the champion heavyweight at Universal City—he tips the scale at 340 pounds—and recently he was selected to play an important part in Director Henry McRae's production, "Dropped From the Clouds," the story of which required him to ride in an aeroplane and be precipitated through a roof and into the pool of a Turkish harem.

"Kewpie" took a look at the aeroplane and another one at the pool and then he started shouting to McRae: "I want a double—none of this drop stuff for 'Kewpie.'"

"Double for you?" replied the director, "nothing stirring—no such thing ever was born unless I go down to the back ranch and get Charlie, the elephant."

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Recruits Defend Station—Chicago, Ill.

Students at Occidental, California—Unique Celebration.

British Warship in U. S. Port.

Naval Militia Leaves New York City.

N. Y. "Yankees" in Military Drill.

Filipinos Doing Their Bit.

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED WEEKLY, No. 68.

Spontaneous Response To President's Proclamation.—The manhood and womanhood of the United States and our possessions are united. From all points of the compass come reports of preparedness.

Naval Militia Is Called.—Detachment quits headquarters aboard training ship and leaves on secret mission.—*New York City.*

Joan Of Arc Stirs Mid-West.—Society girl, posing as the immortal liberator, helps recruiting officers to enthuse youth.—*Chicago, Ill.*

Coast Patriotic Fires Kindled.—Great patriotic parade results in hundreds applying for enlistment in the Army and Navy.—*Los Angeles, Cal.*

Recruits Swamp Officers. — Response to call so heavy that tents are required to shelter embryo sailors.—*Lake Bluff, Ill.*

Dixie Shares the Burden.—Georgians are primed to join with their compatriots in war.—*Savannah, Ga.*

Our Gunners To Man Seized Ships.—U. S. torpedo boat destroyer reaches Florida with marksmen assigned from Navy.—*Key West, Fla.*

Filipinos Doing Their "Bit."—Sailors who are natives of our insular possession reach California en route to League Island Navy Yard.—*Los Angeles, Cal.*

Repelling the Enemy.—Recruits at Chicago successfully defend their home station from attacking marines in mimic war.—*Chicago, Ill.*

America's Battlefield.—New York "Yankees," schooled in military tactics, open baseball season with the World's Champion Boston "Red Sox."—*New York City.*

Sub-Titles.—Gen. Leonard Wood reviews them. He tosses out first ball. San Francisco ushers in season.

Knocked Silly.—Doped with laughing gas, students celebrate football victory in unique manner.—*Occidental, Cal.*

British Warship In U. S. Port.—Cruiser "Leviathan" is first Allied fighting craft to visit this country since war began.—*Hampton Roads, Va.*

Teuton Sailors Are Interned.—German and Austrian crews of merchantmen seized by United States are sent to Deer Island.—*Boston, Mass.*

Yale Oarsmen Lead Pennsylvania.—Old Eli shows way to Quaker rivals in season's first boat races.—*Philadelphia, Pa.*

Greatest Air Battle In History.—Hundreds of airplanes engage in deadly combat among clouds on Western front in European war. Scores of Allied and German birdmen are downed in the conflict.

Zeppelin Destroyed By French.—German air raider tries to attack Paris on return from cruise over England, and is destroyed 30 miles outside French Capital.—*Compiegne, France.* (French Official War Pictures.)

Cartoons by Hy. Mayer, World Famous Caricaturist.

RESPONSE TO THE PRESIDENT.

THE Animated Weekly, No. 68, is mainly concerned with the nation-wide response to the President's proclamation. From North and South, from the Philippines to Alaska, come reports of preparedness.

The current showing of the Universal Animated Weekly at the Rialto, Broadway's newest and finest moving picture palace, was marked by a riot of enthusiasm. True to its reputation, the U. A. W. scored another beat by showing the President in the act of signing the War Message. With two machines, Manager Rothapfel caused this picture and the telegraphic message announcing the event to be shown simultaneously; then the orchestra played the national anthem and the thousands of people present went wild with enthusiasm. The release was patriotic from end to end. Soldiers, sailors, battleship practice; the latest U. S. Submarine preparedness activities all over the country (shown by permission of the National Publicity Committee), brought forth round after round of applause. This is what the U. A. W. will do for you, Mr. Exhibitor. It will get business when nothing else will. Book through your nearest Universal Exchange, or the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

"The Girl in the Checkered Coat"

Effective scenes from the Bluebird masterpiece starring Dorothy Phillips in a dual role.

BLUEBIRD Photoplay written by E. Magnus Ingleton, adapted for the screen by Ida May Park, and produced by Joseph De Grasse, with Dorothy Phillips starred in a dual role, in which she does the finest work of her career.

"THE Girl in the Checkered Coat" is a very remarkable photoplay, even in the series of Bluebird photoplays, for it has a three-fold claim to distinction. In the first place, the story written by Mrs. E. Magnus Ingleton, and adapted for the screen by Ida May Park, is quite out of the ordinary run of film stories. The production by Joseph De Grasse surpasses even his high standard, while the acting, in the hands of Dorothy Phillips, William Stowell, and Lon Chaney—a trio who are practically invincible—is one of the finest achievements of the screen. Dorothy Phillips fairly outdoes herself in the dual role of Mary Graham, and her unknown sister, Flash Fan. By her work in this exacting task, she takes her place among the elect of the screen. She has been developing rapidly since her sojourn at the Coast, and in these roles she accomplishes effects which prove her inalienable right to the title of "star." The very unusual story is outlined as follows:

It was the day before Christmas. Mary Graham had been working behind a ribbon counter during the rush season, but exhausted from the strenuous labor and from hunger, she suddenly fainted and was surrounded by the curious shoppers. Near the counter was standing Flash Fan, a pickpocket and crook. While the confusion was at its height, Fan grabbed the purse of a woman nearby and with Jim, her accomplice, she furtively made her way to the cloak department. There she fell in love with a flashy, large-checked coat, and though Jim implored her not to wear a wrap so conspicuous, she bought it. While looking at other coats, she surreptitiously slipped the bills from the purse to the man and then put the purse in the pocket of a coat on the rack. The house detective forced Fan and Jim to the manager's office and had them examined, but there was no sign of the purse stolen and they were dismissed after a profuse apology from the manager.

Christmas Eve, as Fan stood watching the wealthy people leaving the city's most popular cafe, she snatched

Hector sees his inheritance is threatened.

CAST.

Mary Graham Flash Fan	Dorothy Phillips
David Norman	William Stowell
Hector Maitland	Lon Chaney
Jim	David Kirby
Ann Maitland	Mrs. Witting
Landlady	Countess Du Cello
Slavy	Jane Bernoudy

a silk bag from the lady who was with Hector Maitland, a noted waster. But a plain-clothes man saw the act and followed the girl to her room in a tenement house.

Realizing that she was pursued, Fan slipped from her room into the one adjoining, which was occupied by Mary, who from weakness and illness, was lying unconscious on the floor. Quickly the crook clothed Mary in the checked coat and dragged her into the other room. When the detectives entered the room, they found Mary, still unconscious, wearing the tell-tale coat.

The matron of the city jail sensed that Mary was not a criminal and sent for David Norman, an attorney for the poor, to defend her case in the court. Mary's trial was brief, for with the testimony of both detective and landlady to prove it a case of mistaken identity, she was released.

Meanwhile, the woman from whom Flash Fan had stolen the silk bag, had phoned Hector very early the following morning, that he must find her jewels before her husband discovered the loss. At the court he was given the bag, but Fan had kept the jewels.

Miss Ann Maitland, a spinster, whose heir Hector hoped to be, spent much for charity, but left this work in her nephew's hands. She knew nothing of the man's real self.

Mary and David became very good friends. One day she told him the story of her life, and of the letter and picture which her father, when dying, had given her to take to Miss Maitland after his death. She had gone to Hector with the message, but he had turned her from his office. She had never tried to deliver the letter again. David asked permission to take the letter and picture to the spinster himself and the girl joyfully consented.

"I got the stuff," said Flash Fan to Hector.

Accidentally in a cafe Hector had noticed a hand on which was the ring belonging to the stolen jewels. Gripping the hand, he pulled Fan into view and then forced her to lead him to the hiding-place of the rest of the jewelry. Thus the two crooks, of different standards, became acquainted.

After reading the letter brought to her by David, Miss Maitland had insisted that Mary come to live at her home. She soon came to love the girl as her own daughter, and turned over to David the entire care of her charity work.

Hector was enraged and frightened at the coming of Mary, for he saw that his inheritance was threatened. He therefore schemed to get Fan into the service of the household as Mary's maid, with the purpose of protecting his own interests.

Some time later, Fan stole all the spinster's jewels and hid one of them in an ebony box treasured by Mary. Then sneaking from the house, she was burying the rest of the gems in the garden, when she was seen by David, who was just leaving the house.. As soon as she had left, he hastily dug up the treasure and carried it away with him. Then Hector and Fan endeavored to prove Mary a thief, but were thwarted by David, who produced the stolen jewels. Fan was again taken prisoner by the law.

Later Mary and David, now married, saw a ragged woman on their doorstep and Mary, touched by the sight of such misery, dropped a coin in the scrawny hand. They did not recognize the woman as Fan of former days. Soon a policeman stopped by the huddled mass and ordered her to move on.

"Here are my jewels in your box," said Miss Maitland.

The MOVING PICTURE WEEKLY

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To New York Exhibitors

Defeat the Wheeler Taxation Bill!

ON Thursday, April 19, a delegation of 300 strong went to Albany to DEMAND of the legislature that this treacherous and pernicious bill be killed. If it passes, every show in the State will have to double its prices or go out of business. Write or telegraph to your senator and representative AT ONCE what YOU think about it. Then get your patrons to do the same. THE WHEELER Bill must not become a law.

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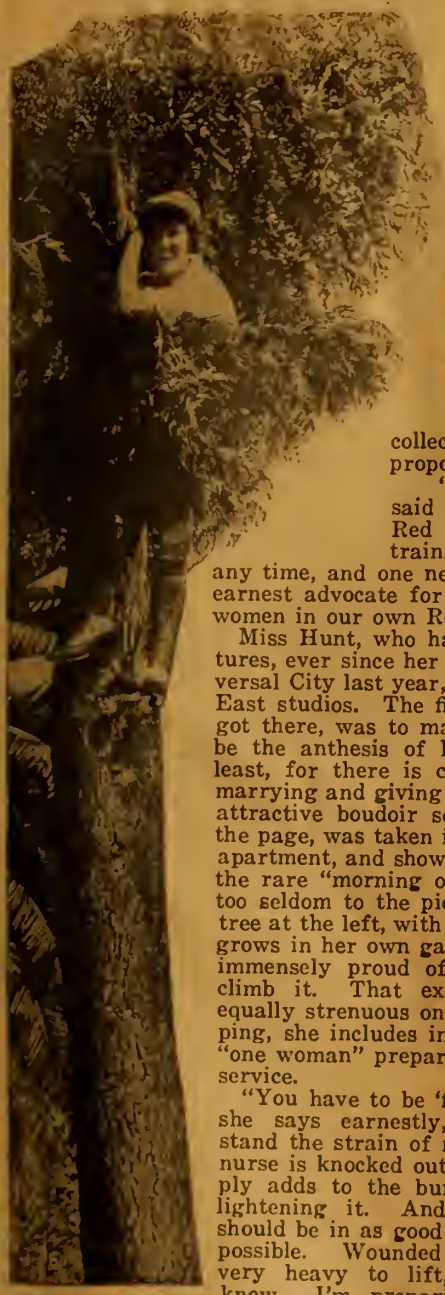


Miss Irene Hunt, Preparedness Apostle

IRENE HUNT, the featured player of the Universal Special Attraction, "The Birth of Patriotism," was delighted with her role in that stirring play, for she is one of the most sincere advocates of preparedness. She is of the opinion that there is fully as much for the women to do in order to make ready for hostilities, as for the men. For a long time she has been particularly interested in the American Red Cross, and has all the necessary diplomas to qualify her for active service, should she be needed. She has been instrumental in collecting a large part of the funds required for the erection and equipment of the proposed Naval Red Cross Hospital at Los Angeles.

"Nurses will be badly needed if we are actively to participate in the war," she said recently; "I believe there are only something like 285,000 members of the Red Cross in the whole country, while in Japan there are over a million. The training is invaluable for peace as well as war time. Accidents may happen at any time, and one never knows when expert help at the right moment may not save life. I am an earnest advocate for the enrollment of all American women in our own Red Cross."

Miss Hunt, who has been on the stage or in pictures, ever since her fourth year, went out to Universal City last year, with the big exodus from the East studios. The first thing she did when she got there, was to marry. Universal City must be the anthesis of heaven in one respect at least, for there is certainly a great deal of marrying and giving in marriage there. The attractive boudoir scene at the bottom of the page, was taken in the little lady's own apartment, and shows the way she spends the rare "morning off" which comes all too seldom to the picture player. The tree at the left, with the strange fruit, grows in her own garden, and she is immensely proud of being able to climb it. That exercise and the equally strenuous one of wood-chopping, she includes in her scheme of "one woman" preparation for active service.

"You have to be 'fit' and strong," she says earnestly, "in order to stand the strain of nursing. If the nurse is knocked out easily she simply adds to the burden instead of lightening it. And your muscles should be in as good a condition as possible. Wounded men are very heavy to lift, you know. I'm preparing in every possible way for it," said Miss Hunt.

"The Voice on the Wire" No 7

Shirley confronts "Red."

"I'll stand by you to the end!"

EPISODE number seven of the great mystery serial adapted from the novel by Eustace Hale Ball and produced by Stuart Paton is called "The Marked Room."

CAST.

John Shirley	Ben Wilson
Polly Marion	Neva Gerber
"Red" Warren	Francis MacDonald
Dr. Renolds	Jos. Girard
Capt. Cronin	Howard Crampton
Short	Lou Short
Wayne	Willard Wayne
Dorian	Charles Dorian

EPISODE number seven of the big serial, which was adapted from the novel by Eustace Hale Ball by Stuart Paton and is being produced by him, with Ben Wilson starred, is called "The Marked Room," and intensifies the mystery to an almost unbearable pitch. The one gleam of relief in this chapter is Shirley's declaration of his love for Polly Marion, but as she is immediately afterward spirited away from him, we have scant comfort in that.

At the end of the last episode Polly Marion was in her cabin on board the steamer, where orders had been received to allow no one access to her. Red Warren tries to enter her room and is stopped by the guard. He claims to be her husband, but the man refuses to be intimidated.

On the dock, waiting for the steamer, Shirley is haunted by visions of the night. He cannot make up his mind whether he has dreamed the attack of the "Hand." He realized that his nerves are shot to pieces. Then he sees the steamer approaching in the distance. He is also seen, and the three crooks set out in the launch to signal "Red" that Shirley is waiting for them. The ship's officers see that the guarded men are being warned from the launch and start after them to make the arrest. Red runs to the upper deck, and jumps into the sea, while the two other men follow him. They manage to dodge the shots fired after them by the officers, and are soon picked up by the men in the launch.

When the ship docks, Shirley rushes on board to find Polly, and, entering her stateroom, takes her in his arms and kisses her. The officers are amused by his disregard for them, and when Renolds and the others arrive, Shirley asks for congratulations upon his engagement. Cronin, however, will not shake hands, as he says that he believes Polly warned the crooks. He declares that he will clear up the mystery alone.

Several hours later, as the crooks sit around a table, the Hand appears at the phone. When Warren answers it, he hears that Shirley is at the Imperial Hotel, and the number of his room, also the number of Polly's.

make one day each week A BLUEBIRD DAY in your house

Shirley has led Polly to the door of her room. Later he is startled by the ringing of his phone. The mysterious voice says that James Welsh will be the next victim, but not the last, and that he is to watch for the dawn. He exclaims: "The Voice on the Wire here!" When he asks the girl at the switchboard who called, she says that his phone is out of order.

In a room in a house behind the hotel there is a light. Shirley sees it and watches it. We see a muffled figure in the corridor, which sneaks along and then fades out. Only the Hand remains. It makes a mark on Shirley's door. Shirley in his room is unable to sleep. He starts up when he hears Polly scream. He goes to her room and finds the bed unrumpled and no sign of the girl. He wonders if he is mistaken in thinking that she was there. Then all the lights go out. He calls on his phone, and when at last he is answered the girl says that all the lights are out there, too. He descends and asks if they have seen anyone leave the hotel. They say that no one has passed out. Polly's name is crossed out in the register. Shirley, bewildered and dazed, goes upstairs again. He hears groans from Dr. Renolds' room. He enters, and finds the doctor clutching his heart and muttering, "The Hand!" He says to him: "Polly is gone, and we were to have been married tomorrow!" The doctor promises to stand by him to the end.

Bartine saves the stranger. *Over the cliff.* *Bartine sees a wood pigeon.*

"The Forest Nymph"

GOLD Seal three-reel drama photographed in one of the beauty spots of America, the canyon of Malibu River, and featuring Bartina Burket.

THE canyon of the Malibu River has been chosen for the locale of this Gold Seal, which features a name new on the Universal program—Bartina Burket. Many of the scenes have been tinted and toned to give them almost the color of nature, and the strong story is played with a background of some of the most wonderful scenic shots seen in recent films. The story runs as follows:

Bartine lived in Malibu Canyon, her only friends the wild things and a half-witted mountain boy, called Bennie. They played together. One day she stole his clothes while he was in bathing, leaving him her ragged frock; but his overalls were very dirty, and she promptly went in bathing, too, while he came up and made the exchange. While they were playing, a man was hiding among the trees to escape the Sheriff, and Luke, a bad character of the neighborhood, had seen the girl reflected in the water and desired her. He went to the girl's drunken father, armed with a bottle of mountain whisky, which he had adulterated with water, and asked for Bartine for a wife.

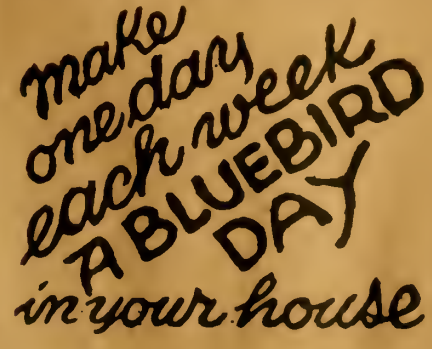
Bartine was playing with the flowers she had gathered, when the sheriff passed, asking her if she had seen a stranger. She shook her head, and he passed on, when to her surprise the stranger crawled out of the undergrowth behind her. She asked him what the sheriff wanted with him, and he told her that he had killed a man who had wronged his sister Jane, so that she had taken her own life. Bartine resolved to save the stranger.

She lead him to a retreat that she alone knew, hidden among the cliffs at the side of the river. He was hungry and she went home to get him food, dodging questions from her father. The next morning she went again with food to the stranger, who plainly showed that he was attracted by her innocent charm.

Luke meanwhile visited her father to ask again for his daughter. As he was armed with a present, the old man was quite willing. Luke overtook Bartine coming from the cliff and pursued her. He chased her to her home, and she hid from him in the breadbox. That night the stranger came to her in her home and she gave up her room to him. The sheriff arrived to search the house, but Bartine hid the stranger under her mattress, and then lay on the mattress in such a way that there appeared to be no one there. In the morning Luke, peering through the window, discovered the girl as she went in to the bedroom to wake the stranger. He stole into the room, found the stranger's gun on the table and removed the cartridges. Then when the man and girl were in the living room together, he entered and offered to show the stranger the trail to Azusa, where he said that he was going.

They set out together. Luke shoots the stranger in the back before they have gone far. He pretends to be more hurt than he is, and when Luke bends over him, the two struggle together on the edge of the cliff.

Bennie has followed them at a distance, and as he sees the stranger hanging over the cliff, with Luke clinging to him, he helps the man to pull himself up, and Luke falls to his death. Then Bennie fetches Bartine, who gladly runs to the stranger.



STEWART BACK AT BIG U.

ROY STEWART, one of the best-known actors of the screen, has returned to Universal City and will appear under the direction of Jack Conway. Stewart, who formerly was with the Universal Company and appeared under the direction of the Smalleys, says upon his return to Universal City he saw the big key hanging outside and he was delighted to turn the lock and walk in again to be welcomed by a host of friends.

Final Victory Scored by Universa

SUPREME COUR HANDS DOW

MOST IMPORTANT DECI FILM LITIGATION IN THA TURE EXHIBITOR FRO PREME COURT DECI BROUGHT AGAINST UNI THE PATENTS COMPAN THE BATTLE OF THE IN A FORTUNE EXPENDED THE INDEPENDENCE O CISION ESTABLISHES P

THE great battle for the independence of the motion picture exhibitor has been won. The last redoubt has been taken. The forces of monopoly and of absolute dictation have been routed. The new Fourth of July of the motion picture industry is April 10th. It should be a Red Letter Day in the calendar of every motion picture exhibitor, for on April 10th, 1917, there was handed down by the Supreme Court of the United States at Washington a decision of more vital interest than any in which the industry has yet figured in the great national tribunal of this country. It is the final decision, after two years of litigation in the famous Latham Loop case, and it was won by the Universal Film Manufacturing Company, fighting not only for itself, but for every independent manufacturer and exchange and every exhibitor in the United States. There is no getting behind a Supreme Court decision, and this decision is final. It means that there is no longer the danger of any man or group of men saying to exhibitors, "You run our films or you don't run any films."

This decision marks primarily the final and glorious victory of the Universal Film Manufacturing Company in the famous Latham Loop fight, but it has a far wider and more significant meaning than this. It means the final deliverance of the motion picture exhibitors of America from a despotism as absolute as that of the late Czar. The Declaration of Independence was no more important to the original thirteen States than the decision of the Supreme Court in the case of the Motion Picture Patents Company versus the Universal Film Manufacturing Company et al, to the exhibitors of the United States; the Emancipation Proclamation was no more necessary to humanity as a whole than this final deliverance of the motion picture industry in the famous case of the Latham Loop monopoly.

On August 31st, 1914, the reissued patent No. 12192 (this was a reissue of part of the original Edison patent No. 589168, one of the basic patents of the art, and covering one of the most universally used parts in motion picture machines) expired, and the entire industry expected that some ingenious plan would be devised whereby the Motion Picture Patents Company could continue to exercise the boasted licensing power over all of the exhibitors, distributors and manufacturers of motion pictures in the United States. In anticipation of the patent running out, they had entered into an agreement with the Precision Machine Company, whereby they licensed it to use in the manufacture of their machine the patents which they owned and controlled, and to sell the machine with certain restrictions as to its use. One of these restrictions was as follows, and it is taken from the plate which showed the letters patent under which the machine was licensed. It read as follows:

"The sale and purchase of this machine gives only the right to use it solely with moving pictures containing the invention of reissued patent No. 12192, leased by a licensee of the Motion Picture Patents Company, the owner of the above patents and reissue patent, while it owns said patents, and upon other terms to be fixed by the Motion Picture Patents Company and complied with by the user, while it is in use and while the Motion Picture Patents Company owns said patents. The removal or defacement of this plate terminates the right to use this machine."

The first intimation which the film world had of this further attempt to perpetuate a monopoly which they had previously enjoyed, and by which they had forced thousands of exhibitors to pay them a royalty on their right to run a moving picture show, came in the shape of a letter to an exhibitor who was using Universal service. This letter read as follows, and was dated January 18th:

January 18th, 1915.

To the 72d St. Amusement Co.,
Mr. L. Bolognino.

Gentlemen—We are informed that you are using without our license at the above address one or more motion picture projecting machines embodying the inventions of United States Letters Patent No. 707,934 (Latham), dated August 26, 1902, owned by us. Such use constitutes an infringement of said patent and makes you liable to a suit for an injunction and an accounting of profits and damages, and we hereby notify you to desist from such infringement."

At the same time a letter was sent to the Universal Film Exchange which had supplied the Seventy-Second Street Amusement Company with the film to which the Motion Picture Patents Company took exception. These two letters and similar ones sent to other exhibitors, caused consternation in the trade. In case the Patents Company had the right to demand that exhibitors run on their machine only the film which met the approval of the Motion Picture Patents Company, their business was founded upon sand, and subject to the whim of an autocrat, the beck and call of a despot, instead of upon their own judgment, and the desire of the patrons of the theatres they ran. Letters poured in by thousands upon the Universal, and the Universal told every one to sit tight, carry on the business as it had previously been carried on, and that it, the Universal, would see that every exhibitor was protected in his rights. The next move was a letter to the Universal Film Manufacturing Company itself, which letter is here quoted:

"March 3, 1915.

"Universal Film Manufacturing Co.,

"Gentlemen—We are informed that at the following place one or more motion picture projecting machines embodying the invention of United States Letters Patent No. 707934 (Latham), dated August 26, 1902, are being used without license from us as owners of said patent:

"72d Street Playhouse, 350 East 72nd Street, New York City.

"We are informed also that motion picture films for use on such machines are being supplied by the Universal Film Exchange of New York, Inc., and that you are supplying to the Universal Film Exchange of New York, Inc., the motion picture films which it is supplying for use on such machines, and you are thereby aiding and contributing to such infringing use of such machines.

"We hereby notify you to cease such supply; otherwise we will be obliged to enforce our rights by a suit asking for an injunction and an accounting of profits and damages."

On March 18th a bill of complaint

in Famous Latham Loop Case

F UNITED STATES THE DECISION

EVER HANDED DOWN IN SAVES THE MOTION PIC- ABSOLUTE SLAVERY—SU- ENDS FAMOUS SUIT SAL AS A TEST CASE BY HE UNIVERSAL FOUGHT TRY ABSOLUTELY ALONE. EFENDING THE CASE AND HE FILM INDUSTRY—DE- EDENT.

was filed by the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange, and the Prague Amusement Company, which leased the Seventy-second Street premises, charging them as defendants jointly with "having made, used and sold, and caused to be made, used and sold, and now continues jointly to make, use and sell, and to cause to be made, used and sold, motion picture apparatus which embodies the invention or discovery described and claimed in the patent in suit." The plaintiff, the Motion Picture Patents Company, charged at the trial that the defendants committed a joint act of infringement in that the Universal Film Manufacturing Company made and supplied film to the Universal Film Exchange, which in turn supplied it to the Prague Amusement Company, which used it "without license" on a machine containing the invention of Claim 7 of the patent in suit.

Judge Hough, before whom the original case was brought, directed that the complaint be dismissed on the ground that the limitation on the use of a patented article sold in the manner above set forth is invalid, and when the plaintiff filed a petition for rehearing, Judge Hough further added to the objections already set forth, the following: that it is "specifically bad in that it attempts not only to confine the use of the machine once sold and delivered, to a particular kind of film, but further seeks to render that use subject to any and every restriction or regulation which the patent owner may from time to time choose to make or vary."

Twice the Universal had been successful in defense of its position, and in its championship of the thousands of exhibitors who were running independent film, and when it was apprised that the Patents Company again intended to appeal to the Circuit Court of Appeals, a request was sent out broadcast to the various independent film companies for assistance in fighting this case, the failure of which meant the failure of thousands of exhibitors, and the enslavement of all.

There was absolutely no response to this appeal.

No company or person came forward with an offer of assistance, or a dollar in cash, to fight the case through. The Universal came to the conclusion that it was necessary to fight it alone, and it has done so ever since, to a victorious conclusion, but through the expenditure of thousands and thousands of dollars, and in the face of distrust, uncertainty and unwillingness of many in the trade to anticipate the outcome of the litigation.

The U. S. Circuit Court of Appeals affirmed the decree of Judge Hough. The petitioner then filed a petition for rehearing in the Court of Appeals, in which it was argued that the Prague Amusement Company had infringed by not complying with the conditions of "other terms to be fixed" contained in the notice. The petition was again denied.

It is worthy of note at this point that prior to the filing of the bill of complaint in the original case at bar, the United States had brought suit against the Motion Picture Patents Company and others for alleged violation of the Sherman Act in the U.S. District Court for the Eastern District of Pennsylvania, and that it had won its case, and forced the Patents Company to dissolve as a trust. With this encouragement the Universal undertook the defense of the next move in the case. For, although they had already won in the highest Federal Court of the circuit, and their victory had been hailed by the papers and by legal authority as a convincing one, grounds were found for bringing this case before the Supreme Court on a writ of certiorari to the Circuit Court of Appeals for the second circuit. The arguments were heard at the October term of the Supreme Court, 1916, and the decision of this court was filed and made public on April 10th, 1917.

And now the fight is over. The Supreme Court has made its ruling on a question which has been the subject of several more or less conflicting decisions. This case seems destined to establish a precedent by which a number of other cases not at all concerned with motion pictures will have to be decided. The decision is a momentous one, not only for the Universal, but for the entire motion picture industry as well. The cost has been tremendous, and every penny of it has come from the treasury of the Universal Film Manufacturing Company. Its attorneys, Stanchfield and Levy, and Wetmore and Jenner, fought the case from the start in the face of the best and most expensive legal talent the Patents Company could employ, and they have been uniformly successful. They have not made a single mistake in the masterly conduct of one of the most famous cases in moving picture annals. And they have secured a decision which cannot be overruled and cannot be appealed. The case is closed.

The other side of the story is interesting, too. Suppose the Universal had lost—what then? Unless its attorneys had found some other way to prevent it, it seems logical to suppose that every moving picture company started since 1914 would either have been forced out of business, or compelled to conduct that business under the dictation, and pay tribute to the Motion Picture Patents Company. Where would have been the Triangle, the Paramount, Goldwyn, Fox, World, International, Art-Dramas, Ince, Metro, Frohman Amusement Company, B. S. Moss, Artcraft, Selznick Pictures, Famous Players, Lasky, Pallas, Morosco, and all of the companies recently started by motion picture stars? Every one of them would have to ask, "Please may I do business? And how much must I pay you for the privilege?" And what of the older companies who were not connected with the Motion Picture Patents Company? How much money would they have had to pay to the monopoly in profits and damages on the basis of half of a cent a foot? Estimate, for instance, the weekly output of the industry to be 140,000 feet of negative a week. The tax on this alone would be $700 a week, or $36,400 a year. This on raw stock alone. Multiply that by the number of prints which go out, and you will find the amount which the Patents Company fondly hoped to tax the industry in commissions alone. The amount of damage which they sought to claim was another gigantic figure. The Universal has saved the industry all this. It is content.

Billy Brooks.

Westernized Billy becomes a "hero."

An ornament of the smart set.

ONCE in a while a five-reel picture is produced which is a real "feature," in the true sense of that much abused term. The word implies something unusual, out of the ordinary run, something which sticks out and makes itself noticable. "The Hero of the Hour" is a picture of that calibre, and that is why it is issued, not only as a feature, but as a special feature. Eugene B. Lewis wrote the story and made the screen adaptation, and then Raymond Wells took charge of the production, with Jack Mulhall as his principal assistant. Jack will certainly add thousands to the list of his friends when this picture is shown. He not only has the best part in his career, but he gets away with it to the King's taste. Here is a synopsis of the good story:

Billy Brooks, a popular young member of New York's Smart Set, is a

UNIVERSAL Special Attraction in five reels. Story and scenario by Eugene B. Lewis and produced by Raymond B. Wells with Jack Mulhall starred in the best role he has ever had.

CAST.

Billy Brooks	Jack Mulhall
Brooks, Sr	Wadsworth Harris
Mildred Nebeker	Fritzi Ridgeway
Juanita	Grace MacLean
Indian	Noble Johnson
Foreman	Fred Burns
Mexican	M. K. Wilson
Nebeker	Eugene Owen

super-refined character, æsthetic to the point of effeminacy. His father is a rugged-self-made man, a native of the far West, who cannot reconcile himself to his son's butterfly existence. He has a picture of Billy in the office, because, as he tells his associates, every time he looks at it, it makes him so hot that he tears loose and makes another million.

At a party, Billy discovers an exquisite perfume and, learning from the young lady that her uncle manufactures it, though there is no demand for it, Billy conceives the idea of introducing the perfumery into the homes of the best people. His father is so angered by this news that he turns him out. He had offended many society women by breaking in on intimate drawing room teas to sell the perfume. The father receives complaints of Billy's actions and accordingly calls up Billy's boss and threatens to put him out of business if he doesn't send Billy away from New York.

While waiting on a train which has stopped at a water tank, Billy is unceremoniously pulled off by a company of cowboys. Thrown onto a horse, he is taken to a distant ranch, run apparently by Mildred. That night at the table Billy is disgusted by the table manners of the cowboys. His attitude is so critical that one of the men hits him in the face with some mashed potatoes. A general fight follows.

The next morning Billy is forced to do house-

The tempo becomes somewhat swifter.

The finale is played con amore.

Mildred assumes the reins of government and Billy tamely submits.

work, but seeing the humor of the situation, pitches into it. He accidentally discovers a letter written by his father to John Nebeker, the proprietor of the ranch, an old pal of Brooks, Sr. The letter explains that the old friend is to put Billy through a course of sprouts on the ranch.

Billy sees through the whole scheme, engages the cowboys in a private conversation, and buys himself a handsome cowboy outfit. There follow several events, in which Billy apparently shoots and wounds a number of the cowboys. The cattle are missing, which has never happened before. If any one says "Boo!" to Billy, he shoots him down. Mildred is astounded to discover her mistake in Billy, but is forced to believe her eyes. She wires to his father to come and get his son, who has turned bandit and is shooting up the place. Mildred's father is then in Brooks' office. They are discussing the remarkable success the girl has had in managing Billy. Brooks, being prepared to believe almost anything of his son, decides to leave for the West at once in company with Nebeker.

As Mildred and the foreman start off with Brooks, Sr. and Nebeker in a buckboard, a band of masked cowboys sweeps down on them and carries them to a cave in the hills . A guard is left over them, while the masked men are outside fighting the posse which is supposed to have pursued them. The party in the cave finally makes their escape and sees the ground strewn with the dead. They finally arrive at the ranch house, which they find brilliantly lighted. A dance is in progress, and the hoax is apparent. Billy goes up to the roof with Mildred and succeeds in pacifying her natural resentment at the deception.

Protestations are of no use—Billy becomes a housemaid.

But petticoat governments do collapse sometimes.

make one day each week A BLUEBIRD DAY in your house

Edith Roberts featured in "The Rogue's Nest."

"THE ROGUE'S NEST"

IMP Two-Reel Drama, written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

CAST.

Janet Barker ..... Edith Roberts
Harry Cartwright ..... Lee Hill
James Hovey ..... Hayward Mack
Lucile Hovey ..... Nellie Allen
Edith, her sister ..... Mina Cunard

EDITH ROBERTS is featured in this clever Imp drama, written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

James Hovey, his wife, and her sister, lead a somewhat mysterious existence in a fashionable apartment house. They receive a letter from a distant cousin, Janet Barker, saying that she is alone in the world, her last near relative having died leaving her only $500. Lucile wires to her to come at once, for they decide that they can easily find a use for the money.

Below them in the same house lives Harry Cartwright, a rich young man, known far and wide as a collector of rare jewels. One pearl of his is especially famous. The Hoveys determine to gain access to his apartment.

Janet proves to be a pretty, unsophisticated girl, and they easily persuade her to give them her money. The three women are passing through the hall outside Cartwright's door when Lucile pretends to faint. Edith calls Cartwright to their aid, and he carries Lucile into his apartment and lays her on the couch. When she recovers, they talk about the jewels, and Harry shows them the pearl. Thus they locate the wall safe where his treasures are kept. Harry does not suspect them, but he does not care for them.

The women tell Hovey of their success, and the next day Lucile again pretends to have a fainting fit. Edith rushes down to ask Harry's aid, and while he is gone, Hovey enters and takes the pearl. As he is showing it to the women, after Harry has left, Janet enters suddenly. She has felt that something was wrong, but she now denounces them, and says she will tell Harry the whole thing unless his property is returned at once. Hovey turns on her, and carries her into her room, where he ties her to the bed. She is left for many hours alone.

The next day Cartwright makes inquiries for her, but is told that she has gone on a visit. Janet manages to free herself, and writes several notes on slips of paper, saying that she is a prisoner, which she forces through the crack of her window. One of them falls into Cartwright's window. He reads it, and immediately goes to her room, breaking in the door. She tells him everything, and he takes her to his apartment.

When the Hoveys return from the theatre, they find the door broken down and a note from Harry which says that he and Janet are married, and that they are welcome to the pearl, an imitation of the real thing which is reposing safely in the vault at the bank. They hastily leave, passing out of Janet's life forever.

"DAVID CRAIG'S LUCK"

REX TWO-REEL DRAMA.

CAST.

David Craig ..... Matt Moore
Viola Morton ..... Jane Gail

MORTON is the owner of the iron works, where the men are striking with right upon their side. The man are led by Ben Shoreham, who is stirring them up to violence. David Craig, on the other hand, though sympathizing with the workers, preaches restraint and tolerance to them. Ben challenges him to fight, and after the encounter Craig, who is victorious, leads a delegation of the men to see the iron master, Morton, and talk over their differences.

Morton, unless he can make delivery on a certain contract by a fixed date, is threatened with ruin. It is in his interest to grant the demands of the men, but he cannot bring himself to give in to them. During the heated argument which ensues between him and the delegation, his daughter overhears part of the conversation, and her sympathies are aroused on the side of the men. Craig welcomes her co-operation, and takes her to the homes of her father's laborers, showing her the conditions under which they live, the result of her father's cupidity.

Meanwhile, Morton's troubles increase. The date of the forfeit clause in the contract draws near, and only the ending of the strike can save him. His daughter, unaware of this, has sold her jewels to furnish the men with funds to continue the strike. Craig discovers her sacrifice, and promises to do what he can to save her father. At this time the great teacher, Rossini, passes away, and for the first time, Craig learns of his identity. The teacher was Count di Rossini of Tuscany, and Craig is his son. He inherits a legacy of $250,000.

Craig goes to the iron master and asks him if it is true that the continuance of the strike will ruin him financially. Morton grimly admits it. Craig shows him Rossini's letter, offering to buy an interest and settle the strike, if the demands of the men are met. Morton agrees, and later the spirit of Rossini is seen with David and Viola.

THE superintendent of the Universal City zoo reported to the general manager on Friday of this week that he had another baby on his hands.

"Congratulations to you, George, and the madam," said the boss of the big plant, shaking him warmly by the hand.

"Oh, it's not mine, chief, oh, no!" exclaimed the supe. The new baby belongs to Baldy, one of the camels."

Wartime London on the Screen

FOR many years London was the favorite Mecca of American tourists, before the war put an end to all pleasure travel across the pond and set them to "seeing America first." Though we may no longer explore the "city," lunch at the Cheshire Cheese, and take a stroll down Regent Street, at least we may have the pleasure of recalling these varied delights when the Special Attraction, "The Birth of Patriotism" is shown on the screen. The scene of the play is London, not the London of the tourist, but that of the Cockneys who, since the outbreak of the great conflict, have been proving their worth on a foreign soil, and dying as cheerfully as they used to live in the heart of their metropolis. The intimate pictures which this splendid picture gives of their life before the war clouddarkened England, and then of the splendid way in which they responded to the call of their country, make a visit to the theatre which is running this picture almost as good as a real trip to London.

Mrs. E. Magnus Ingleton, who adapted and produced the story, which was written by I. A. R. Wylie and published in the Saturday Evening Post under the title of "In the Wake of the Storm," is an Englishwoman by birth and knows whereof she speaks. She is particularly well qualified to stage a war picture, for she has seen the grim reality in person. She was in South Africa all through the Boer war, nursed wounded men in the field dressing station, such as she reproduced in this picture, and received the commendation of the government for her services.

London butcher shop and two players in "The Birth of Patriotism."

WEARS PYJAMAS IN PUBLIC; SWIMS IN SWALLOWTAIL

NO end to the queer things that you are asked to do when you join the ranks of the picture players," said Franklyn Farnum, whose Bluebird Photoplay, "The Clock," had just been completed. "Queer, I mean, from the point of view of the 'legitimate' player. For example, while we were making this picture, I had to spend one whole day in the open air, wearing nothing in the way of clothes but a suit of pyjamas, and as it was a February day, in which, though the sun was very bright, there was a perceptible chill in the air. We traveled out in automobiles to the house which had been selected for the filming of the scenes, in which a burglar tries to steal my precious clock. We had permission to use the veranda and the front door, and that was all; so I had to wear pyjamas out there, with an ulster over them, of course. The usual spectators were lined up to watch the scene, for, though you would think that the inhabitants were used to movie-making by this time, there are always some who seem never to have watched one before. I must confess to a slight sensation of embarrassment, when I had to take off the enveloping ulster, and proceed to do stunts in such very sketchy attire. I shall never forget how cold the stone walk felt to my bare feet when I had jumped from the veranda roof, landed on the burglar, and was conducting him to a telephone in the interior of the house.

"Later in the same picture I had to take a swim in the far from warming water of the Pacific, while wearing full evening dress. First I had to wear too few clothes in public and then too many. Wow! but that water was chilly! After the first plunge it was all right."

Double exposure trick in coming Bluebird photoplay "The Clock."

"The Voice on the Wire"

The UNIVERSAL'S Great Surprise Serial

WITH

BEN WILSON

SUPPORTED BY

NEVA GERBER and a Great Cast

This magnificent production is crowding theatres from Maine to California and from Canada to the Gulf through sheer fascinating mystery; big scenes; splendid acting; brilliant direction and the baffling plot which brings the crowds back for each succeeding episode. Proof comes from the box-offices of thousands of theatres which report record-breaking business whenever "The Voice on the Wire" is shown.

Mystery - Romance - Thrills

The wonderful story is adapted from the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls," another notable success. It is directed by Stuart Paton, who produced the Universal's stupendous spectaular drama, "20,000 Leagues Under the Sea," and shows his wizardy in every episode. If you want fifteen straight weeks of capacity serial business, write or wire your nearest Universal Exchange today, or direct to the Home Office of the Universal, 1600 Broadway, New York.

A Great Novelty Series

For the Exhibitor who does not care to run a serial, that great series, "The Perils of the Secret Service"—seven masterly two-reel dramas, each complete in itself—affords an unusual opportunity. The series was founded on the popular stories which appeared in a magazine of huge circulation recently under the title of "Yorke Norroy—Diplomatic Agent." Each drama features Kingsley Benedict, the popular Universal star, who is assisted by a brilliant company with a different woman star for each story.

Kingsley Benedict

Written and Directed by
GEO. BRONSON HOWARD

No series in recent years carries the punch and the interest the dramatic power and the crowd-getting qualities of this novel release. It is fascinating in the extreme; it shows the inner workings of the Secret Service when great matters of State must be handled in a diplomatic way. It has swift action, strong climaxes and the element of a wide popular appeal. Written by George Bronson Howard, author of the book sensation of the year, "God's Man," one of the most popular playwrights and authors of the day, "The Perils of the Secret Service" will be greeted enthusiastically by every fan in the land.

7 MASTERLY Dramas each complete in itself

Here is an opportunity to get continuous business without booking a serial. Here is a chance to add to the popularity of your theatre and to greatly increase your net profits. You need this smashing series, no matter what kind of a show you are running. Write or wire your nearest Universal Exchange for full particulars today, or address the Home Office. UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"The Perils of the Secret Service"

Hurrah! HERE ARE Butterfly Pictures

WITH the coming of spring it was possible to launch Butterfly Pictures which had been slumbering in their winter caccoons preparing their beauty and care-free message for the American people. May 7th has been chosen as an auspicious date for their debut, and on that day the first Butterfly Picture will be released under the title, "Eternal Love."

One reason for this is that the same week will also mark another memorable occasion. It will witness the fifth anniversary of the founding of the great Universal Film Manufacturing Company, and the entrance upon its sixth year of life with prospects of a still more wonderful success than that which has already crowned its banner.

In offering Butterfly Pictures, the Universal has a number of objects in view. In the first place, a standard has been set for Butterfly Pictures, and this standard will be religiously adhered to in all of the future productions released under this brand. This standard has been made by three features already set and announced, and by four more which have been selected, but which have not been announced, and the names of which have not as yet been definitely determined. They are, however, fully up to the mark which has been fixed upon as necessary for Butterflies.

For the further productions under this brand, well-known stories are being bought, original scripts from well-known authors are under consideration, and a number of directors and players have been assigned to Butterflies which will assure the excellence of all future productions.

Above all else, however, Butterfly Pictures have determined that never will a weak or uninteresting picture be released under that brand. In case a picture, upon trial showing, does not come up to the required standard it will not be released. Other disposition will be made of it.

In the second place, the brand will strive to secure wide variety of appeal for its pictures. This variety is well illustrated in its first three productions. The release of May 7th, "Eternal Love," is a beautiful story of Springtime in Brittany and Paris; of an artist's love of a simple peasant girl, and the wonderful abiding adoration with which she follows and finally rescues him from the surroundings which engulfed him in Paris. The release of May 14th, "The Phantom's Secret," is a totally different kind of story, and one in which excitement, suspense, thrill, and strong drama, have full play. "The Phantom's Secret" is a story of the daughter of a nobleman who was really a thief, and who had, as a means of protecting himself and his name, promised his daughter's hand in marriage to his first assistant in case he should die. The terrible situation of this girl just out of boarding school caused her to grasp an opportunity to seize the identity of another; to form a new circle of acquaintances, in which the phantom's terrible secret is finally exposed.

The third release, that of May 21st, is as different from the other two stories as could possibly be imagined. It is entitled "Like Wildfire," and is a rapid fire comedy-drama of the lightest texture and most amusing and entrancing vein. It is all about a brave little country storekeeper, a girl of courage and sufficient resourcefulness to meet the competition of a syndicate of ten-cent stores. It chances that the heir apparent to the ten cent corporation is a youth of impetuosity and effervescent ideas. These qualities did not appeal at all to his father, but made a wonderful impression on the sorely tried little storekeeper, and finally solved the problem of competition in the little town of Winton.

Thirdly, the Butterfly Pictures, while they present an infinity of variety, will always be clean,

(*Continued on page 27*)

Announcement Extraordinary

BUTTERFLY

MAY 7.

"Eternal Love"

with

Ruth Clifford and Douglas Gerrard

MAY 14.

"The Phantom's Secret"

with

Mignon Anderson, Hayward Mack and Molly Malone

MAY 21.

Herbert Rawlinson in Stuart Paton's Romance of Love and Audacity

"Like Wildfire"

By LOUIS WRITZENKORN

with Neva Gerber

PICTURES

NATION-WIDE RESPONSE TO PRESIDENT'S PROCLAMATION.

THE Universal Animated Weekly, Number 68, concerns itself mainly with the encouraging response all over the country to the President's proclamation. Manhood and womanhood from all sections of the United States and our island possessions, are reporting for service. The Naval Militia is shown leaving its training ship in New York harbor and departing on a secret mission. We see them marching down Fifth Avenue, while the 47th Infantry of New York, is also seen departing for "Somewhere in New York State." Out in the Middle West, a girl posing as Joan of Arc, the great liberator of France, is winning recruits to the colors, by arousing enthusiasm in the youth of Chicago. Away off in California a great parade held in Los Angeles resulted in hundreds of enlistments, and Governor Stephens was caught by the Animated Weekly camera as he lead the procession. At Lake Bluff, Illinois, outside Chicago, the response to the call for men for the Navy has been so heavy that tents were required to shelter the would-be sailors. All other accommodation was rapidly exhausted. From down in Dixie comes a strip of film showing how the Georgians are responding to the call; while the arrival of a contingent of native born Filipinos, who arrived in California on their way to League Island Navy Yard to be made into U. S. sailors, shows that even our island possessions are aroused. A mimic conflict by Chicago marines, shows how far the recruits have progressed already in their training. And all these are only part of the subjects which make the Animated Weekly No. 68 a record number.

BUTTERFLY PICTURES.

(*Continued from page* 26)

wholesome and free from any suggestion of vice, sex problem, and crime—for-crime's-sake plots. Don't get the impression that Butterfly plots are going to be insipid. They are not. They are just as full of snap, human ambition, and human frailty as they are of the milk of human kindness. The place of the evil-doer is admitted by every story writer, and every good act is inestimably heightened by the contrast of a bad one. But in Butterfly Pictures the bad will not be over-emphasized at the expense of the good.

Here's a little "Dope" on the first three Butterflies released as follows: "Eternal Love," May 7, "The Phantom's Secret," May 14, Herbert Rawlinson in "Like Wildfire," May 21.

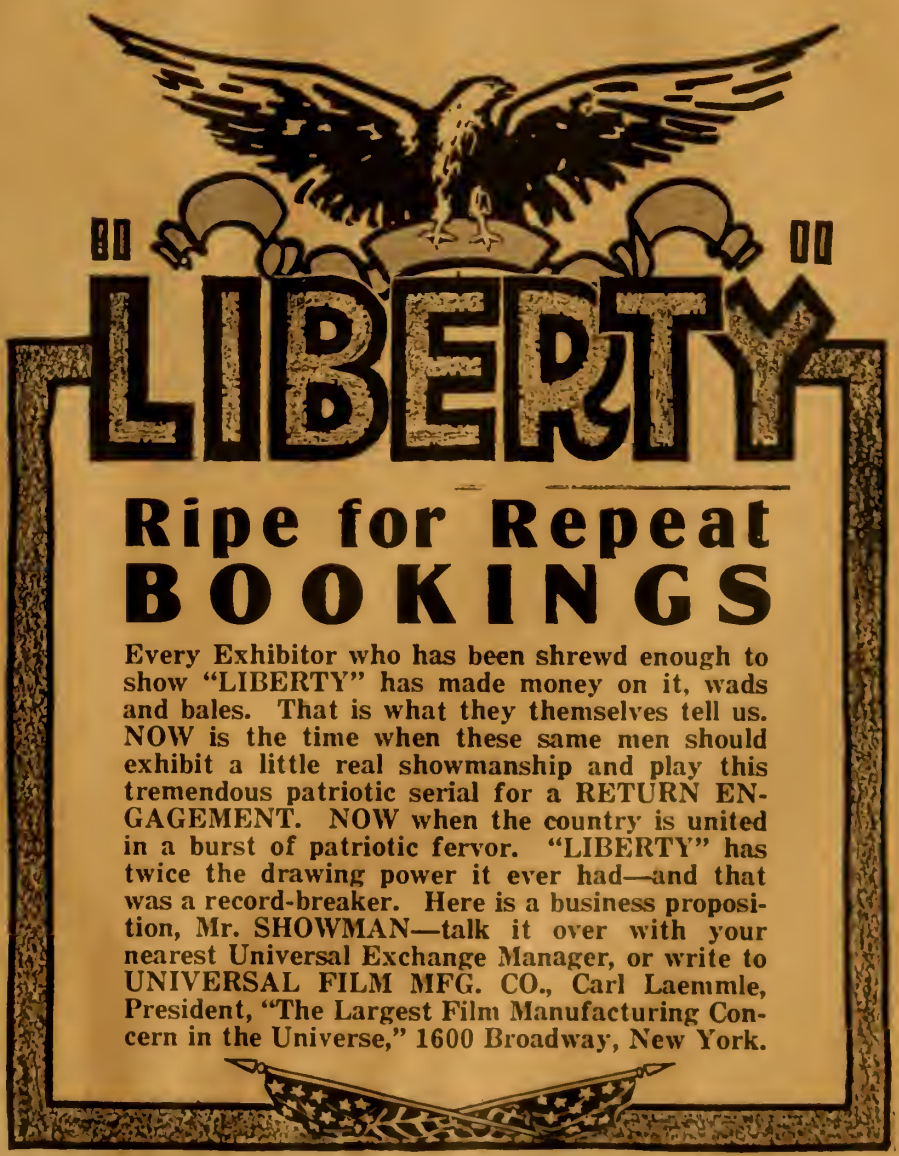
"Eternal Love" was written by E. Magnus Ingleton, producer of "The Birth of Patriotism," and features beautiful little Ruth Clifford and Douglas Gerrard, who produced it. "The Phantom's Secret" was written by J. Grubb Alexander, and produced by Charles Swickard, with Mignon Anderson in the role of the phantom's daughter, and Hayward Mack as the first lieutenant whom she is forced to marry. Molly Malone, Marc Fenton, L. C. Shumway, Fred Church and Nanine Wright present a cast which is seldom equalled in one picture.

Herbert Rawlinson is starred in "Like Wildfire," with little Neva Gerber playing the role of the Winton storekeeper. The story is by Louis Writzenkorn, well-known writer of magazine stories. It was produced by Stuart Paton, director of "The Voice On the Wire," and must have served as a very pleasurable antidote from the heavy drama of this wonderful serial, for it is as light, airy and amusing as the other is mysterious and thrilling.

Here's to Butterfly Pictures. May they live long, and prosper.

PORTO RICAN GIRL LIKES EDDIE LYONS.

THE fame of Eddie Lyons has spread to Porto Rico, as a young lady has written him that she and many of her friends enjoy his work on the screen more than that of any other actor. "You are a fine comedian," his admirer writes. The Nestor favorite has sent her a letter of appreciation in reply, and in addition one of his photographs autographed. His latest release is entitled "The Home Wreckers."


LIBERTY
Ripe for Repeat
BOOKINGS
Every Exhibitor who has been shrewd enough to show "LIBERTY" has made money on it, wads and bales. That is what they themselves tell us. NOW is the time when these same men should exhibit a little real showmanship and play this tremendous patriotic serial for a RETURN ENGAGEMENT. NOW when the country is united in a burst of patriotic fervor. "LIBERTY" has twice the drawing power it ever had—and that was a record-breaker. Here is a business proposition, Mr. SHOWMAN—talk it over with your nearest Universal Exchange Manager, or write to UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"LITTLE BO PEEP"

Dan sees the new ramp.

Rushville prospers. Fifteen men from a Ford machine.

Dan's olive branches. Six of them.

L—KO Komedy in two spasms, directed by Noel and Dick Smith, under the supervision of J. G. Blystone, and featuring Dan Russell in a guileless guise. The shepherd boy marries the vampire and becomes the father of six.

CAST.

The Shepherd Boy ..... **Dan Russell**
The Vampire ..... **Lou Bolton**
The Hotel Keeper ..... **Robt. McKenzie**
His Daughter ..... **Gladys Roach**

THIS touching tale of the taming of a vampire by a simple shepherd boy was perpetrated by Noel and Dick Smith and by Director-General J. G. Blystone, as accessory after the act, or something like that. Dan, still mustacheless, is a riot as "Little Bo Peep," and here's what happens to him:

Dan was the shepherd at Rushville, in charge of all the peaceful flocks. Gladys was the Rushville beauty, the daughter of the hotel proprietor, whose house, alas! had been guiltless of guests since Washington and his staff stopped there, and charged their account. Every day the hotelkeeper went to meet the guests who never came, and he grew very sad.

At last came a happy day when a guest really did arrive on the four o'clock train. She was a vampire, but the proprietor did not know that. He rushed her into the old wagon and drove at top speed to the Rushville House. Gladys was sent upstairs to dust off the furniture in the guest room, and the lady was ushered into her apartment by the full staff. She was given a cow bell with which to make her wants known, and when she sat in the rocker, which promptly went over backwards with her, she rang it furiously. Then Pa disguised himself as the bellboy and gladly answered her ring. She was registered as La Belle Petroleum, a Heel Dancer, but when Dan saw her practising in the woods in a Ballet Russe costume he thought it would have been more accurate if she had spelled heel with a double l. Dan had an awful time rescuing his flock from contamination, and the black lamb was determined to attach himself to the dancer.

Pa invited his guest to drive with him, and Dan was very jealous. The horse balked, standing right on the railroad tracks, with an engine coming rapidly nearer. Only Dan's presence of mind in lighting a fire under the carriage prevented a tragedy. Then Dan and Pa had a fight, and Dan, being victorious, went off with the dancer, while the wagon burned slowly to ashes in front of the hotel.

Years went by. La Belle Petroleum had become a family drudge, with six husky boys. The hotel had flourished, and Pa had set up an auto. But he had never forgotten the lovely dancer, and one day he just got into the bus wagon, drove off to her house, and asked her to elope with him for old times' sake. This she was delighted to do, and managed to elude Dan and the children. When they found that she was gone, they set out to follow her, the youngest one carrying his lamb. The elopers got stuck in a mud puddle and abandoned the car, which Dan and his husky boys managed to get going again. They rushed after the train and just succeeded in catching it. Then they threw Pa off with one mighty heave, and the family were reunited at last.

"THE TRAIL OF HATE"

Lieutenant Brewer.

Brewer's wife attracts the Captain.

Captain Holden.

BISON two reel military drama in which Jack Ford, younger brother of Francis, is author, director and star.

JACK FORD is encroaching rapidly upon the territory of his brother Francis. Ever since July, 1914, Jack has written "Assistant Director" after his name, and has worked to produce the serials of that famous combination, Ford and Cunard. Whenever there was a particularly hazardous stunt, which the hero could not do because he was risking his life at another point at the time, Jack stepped into the breach, and risked his own with so much nonchalance that one might suppose he had a cat's allowance. This is the second time he has been given a company and told to go ahead and do something with it. What he accomplishes in "The Trail of Hate" is quite worth while.

Lieutenant Jack Brewer of the Sixty-Seventh had risen from the ranks, but he was adored by his men. Some of his brother officers, notably the West Pointer, Captain Dana Holden, did not share this opinion. Madge and her father were on their way to the great West, traveling by stage. Road agents held up the stage, and the 67th were called out to get them. In the skirmish which ensued Madge's father was killed, leaving the girl alone in the world. The only one who is good to her is Lieutenant Brewer, and Holden remarks cynically, "I suppose she will reward you by becoming your wife," while Brewer answers, "Perhaps, I'll ask her."

CAST.

Lieut. Jack Brewer.....Jack Ford
The Swede.....Jack Lawton
Madge .....Louise Granville
Captain Dana Holden.....Duke Worne

Jack Brewer has a month's furlough, and when he returns he is uproariously welcomed by his troop. He finds that Madge has been made a servant at the fort, and in company with all the others that she has made preparations for his home-coming. He has brought her some civilized clothes, as she is in rags, but he hardly knows how to offer them to her. He finally gives her the boxes, and she gleefully retires to put on the new things. When she enters he looks at her, sighs, and says: "You're all wrong." He then gets an idea, and goes to the general's wife for help. He borrows her curling iron, returns and tries to curl Madge's straggly hair. Holden looks through the window and sees the little domestic scene, putting the worst construction possible on it. He says to one of his brother officers: "Of course Brewer is not buying her clothes for nothing." This is reported to Jack who promptly marries the girl to stop the talk.

Once safely Brewer's wife, Madge begins to behave badly. She cares nothing for Jack, who she thinks has married her only out of pity. She carries on a flirtation with Holden, and sends him a message to say that she will meet him at seven that evening when Jack goes on duty. Now that she has become the well-dressed wife of another man, she suddenly seems attractive to Holden, especially as Jack is the man. Jack leaves for duty at seven, but returning for something forgotten, finds them together. A fight takes place between the two men.

A few years later we see Jack as the captain of a Constabulary in the Philippines. There is trouble with the Moros, and Jack and his troops are sent into the interior. Jack is informed that Holden and his former wife are traveling in the interior. It is true, and Holden has left his wife at the post while he goes on scouting duty. He is cut off from his men, and to save himself abandons his wife and the post and tries to make his way to Manila. The Moros make an attack on Fort Craig, and one of Jack's scouts finds Holden wounded, and takes him to the office of the Constabulary. Jack saves Madge from the Moros, and returns with her. There they find Holden. Madge begs Jack to continue to protect her, but he turns aside in disgust, throwing her off forever.

THRILLING:
PATRIOTIC:
"The BIRTH of PATRIOTISM"
With IRENE HUNT & LEO PIERSON
The Drama of a Man's Soul Reborn
From the Sat. Eve. Post Story by I.A.R. Wylie
DIRECTED BY E.M. INGLETON

CANADIAN NOTES.

By W. A. BACH.

MONTREAL, Que.—Mr. Bernstein, formerly one of the representatives of the Universal Film Co., has been reappointed manager of the Globe Theatre in Montreal. Mr. Bernstein resigned from the management of this theatre to work for the Universal Film Co., and it was only upon a demand of the patrons of that theatre that he has resumed his duties there. We can now look forward to the Globe Theatre as being one of the live show houses of Montreal, due to Mr. Bernstein's extraordinary ability and the Universal Service.

TORONTO, Ont.—The Department of the Treasurer for Ontario, Canada, has made the following statements in reference to the collection of war tax tickets:

"The department will be satisfied to accept payment of the amusement tax cash, based upon the certified joint statements of treasurers of releasing companies and managers of leading local theatres as to house recepits," stated Mr. T. J. White, solicitor to the Provincial Treasurer, in discussing the plan to do away with amusement tax tickets at the principal theatres and other important places of amusement.

The Exchangemen's Association of Manitoba has been making plans for some time for the construction and consolidation of the various Exchangemen's Associations throughout Canada, into a Dominion body, the idea being that the exchangemen will be better able to protect the industry and themselves, with the National body, which would deal not only with National questions but also give assistance in local and Provincial troubles. One of the first things in their plans is a National Convention to be held next fall, either in Winnipeg or Toronto. Winnipeg would appear a logical point, as it is about the centre of the Dominion.

Exchange Associations are now organied in St. John, N. B.; Montreal, Que.; Toronto, Ont. and Winnipeg, Man., and Calgary and Vancouver are on the way, and it would not be very difficult to consolidate all these Provincial Associations into one large body.

The Garrick Theatre, College and Bovercourt Road, is Toronto's newest house, or rather one should say one of Toronto's oldest houses made new. As a matter of fact the Garrick has been nameless ever since its construction, it being built but never operated. However, one of the local theatre syndicates has secured it and is remodelling and equipping the house to open very shortly. There is no doubt that it will present a most attractive appearance.

The Motion Picture Bulletin News Service is a new organization working in conjunction with the Motion Picture Bulletin. The Canadian film trade paper is procuring news of the film world in Canada for use in the American trade papers as well as the bulletin. The News Service claims to have representatives in all of the cities of Canada, as well as in the producing centres in the United States for co-operation purposes. W. A. Bach, who is the managing editor of the Motion Picture Bulletin, will also be in charge of the News Service.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 16.

A modern health farm is the first subject shown in the Universal Screen Magazine, Issue No. 16. We see the tired business man, and the woman who is run down, at wholesome work and exercise in the great

Then we are shown the making of cigarettes, in which modern machinery has supplanted the slower and more expensive hand methods of Europe. A machine producing three hundred smokes a minute is seen. "Aunt Jinny," a Florida nicotine lover, has been amusing tourists for years by her expert manipulation of a big black cigar.

An interesting new invention is demonstrated by a vaudeville performer, who lost a leg in an accident, and yet is more proficient as a dancer with his artificial limb than most people with two natural ones. The leg is made of compressed paper and weighs only twenty-four ounces.

Nature studies in New York's famous Aquarium, showing many of the fish gathered from the Seven Seas, come next, and the reel is completed by a clay cartoon by Willie Hopkins, the sculptor, who shows us an animated clay picture of the U. S. as a united nation.

A POINTER!
STOP
LOOK
If you keep in touch with the wants of your patrons you will understand the overwhelming popularity of the Universal Screen Magazine. Number 16 has, among other subjects, a Modern Health Farm, where tired business men and women regain health; making 300 cigarettes a minute by machinery; a professional dancer and skater who wears an artificial leg of his own invention; strange fish from many waters; animated sculpture, etc. Varied subjects of general interest, always fresh and novel make the U. S. M. pull the crowds. Book thru any Universal Exchange, or the Home Office, 1600 B'way, N. Y.
UNIVERSAL
SCREEN MAGAZINE

STORIES OF THE ONE REEL PHOTOPLAYS

"THE TOWNSEND DIVORCE CASE."

Rex Drama.

Story by Bess Meredyth.
Produced by H. D'Elba.

CAST.

Mr. Townsend ..... Jean Hersholt
Mrs. Townsend ..... Gretchen Lederer
Mary Warren ..... Roberta Wilson
Grandmother ..... Martha Maddox
Joe ..... Ernest Shields
Judge ..... L. M. Wells

Amy Townsend is suing her her husband for a divorce, naming Mary Warren, a young girl, as co-respondent. The case comes up, and Mr. Townsend asks permission to defend himself. He tells the story of his meeting with Mary, who has an invalid grandmother dependent upon her, while he was collecting the rents from a block of tenements, in which Mary made her home.

The girl, when she saw herself about to be deprived of the refuge for her grandmother, had offered herself to Townsend on his own terms. At first disgusted, he realized at last that she was inspired by the highest spirit of sacrifice. He gave her a position as stenographer, and came to be very fond of her, regarding her in the light of a daughter. His wife's detectives had discovered his visits, and refused to believe that his motives were pure. Mary is brought to the stand and breaks down. She tells the court that she has been engaged to Joe for years, and that they have recently been secretly married. Mrs. Townsend realizes her mistake. The case is dismissed, and Mr. and Mrs. Townsend reunited.

"THE WARRIOR'S BRIDE."

Big U Drama.
With Wallace Reid.

Sunbeam, most beautiful of princesses, is sold by her father to Fang, a mighty war chief. Willow, beloved of Sunbenm, steals her from her husband, who goes forth immediately with his fighting men to rescue her. Willow's braves are prevailing when the two armies meet, and it appears as though the young warrior will continue to hold the bride he stole. Fang, however, rather than see his bride in the arms of her lover, kills Sunbeam. Then Willow kills himself, and the Indian haranguers say that the souls of the lovers still wander together through the Valley of Shadows.

Unfortunately we cannot reproduce the full value of this cartoon, again demonstrating the advantage of the film over printed matter. The striking cartoon was made by Hy. Mayer for the Universal Animated Weekly.

"THE LEAK."

Joker Comedy.

Story by Catherine Cook.
Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

The Marshall ..... Milburn Moranti
The Justice ..... John Cook
Lillian ..... Lillian Peacock
The Tramp ..... Wm. Franey
The Barber ..... Milton Uhl

The limbs of the law in Hickeville are worried; they are unable to find the place from whence comes the booze, for though Hickeville is a dry town, there continue to be many drunks.

A stranger has come to the village—a tramp. He meets Lillian and informs her he is a Secret Service man in disguises. The tramp and the marshal proceed to find the liquor.

In the barber shop the tramp takes a shave; the barber brings a hot towel squeezes it into the tramp's mouth, and is ready for the next customer. The tramp proclaims that the barber is the one who distributes the booze. The marshal is shocked, for the barber is the justice's son. When the judge sees his own son, he slyly slips the tramp some money. The marshal loses his "star" and the jury pronounces the barber "Not guilty," and the barber continues his peculiar shaving tactics.

"THE THOUSAND DOLLAR DROP"

Victor Comedy.
Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Rupert ..... Ralph McComas
His Wife ..... Eileen Sedgwick
Svengali ..... Milton Sims

Rupert is henpecked and sent out to look for a job. He meets Svengali carrying a heavy sack. The stranger hypnotizes him and makes him carry the burden. When Rupert finds out what he has done, he asks the man to hypnotize him so he can boss his wife. However, Eileen does not fall for it, and sets out to do up Svengali. He is forced to flee for his life. While wife is in his office, she sees from the window that the man again has her Rupert under his spell. She drops the heavy sack out of the window on his head. Then she slides down the fire-rope after it. A policeman is attracted by the commotion, and recognizes the Counterfeit King in Svengali. The reward is given to Rupert, but Eileen takes charge of it.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE HOME WRECKERS."

Nestor Comedy.

Written by C. B. Hoadley and Fred Palmer.
Produced by Louis Chaudet.

CAST.

Eddie .....Eddie Lyons
Edith .....Edith Roberts
Lee .....Lee Moran
Mr. Lemon.....Fred Gamble
Mrs. Lemon.....Lydia Yeamans Titus

Eddie and Lee are broke, but reading in the paper of the prevalence of divorces, they decide to open a Home Wrecking Bureau. They meet Edith, with the fruits of a recent divorce, and engage her as stenographer. They do a rushing business, until a colored couple nearly upsets the office.

Mr. and Mrs. Lemon go separately to consult them. Mr. Lemon engages Eddie to go to their home and flirt with his wife. While Mrs. Lemon engages Lee to send their most seductive vampire to "vamp" Mr. Lemon. Edith refuses the job, so Lee has to play it himself. They arrive at the Lemon home and all goes well until the boys arrange for elopements with the pair. Lee takes off his wig, and settles down to a cigarette.

"THE WOODS ARE FULL OF 'EM."

Victor Comedy.

Written by Harry Wulze.
Produced by P. C. Hartigan.

CAST.

Col. Gruff.....O. C. Jackson
Bess .....Yvette Mitchell
Lord Helpus.....Ernie Shields
Billy Dare.....Eugene Walsh

Colonel Gruff sends for Lord Helpus to come to his country place and take Bess away from Billy Dare, of whom he does not approve. The sheriff reads that a dangerous lunatic, whose mania is proposing to women, is at large, and when he sees Lord Helpus proposing to Bess, who does not enjoy it, he takes him for the madman. Billy chases Helpus away from Bess, and when the rubes arrive they chase Billy as a lunatic. The sheriff returns and pursues Helpus with a shotgun. Bess tells her father, who phones the next town that the woods are full of lunatics. The sheriff sees the colonel trying to restrain Bess from going after Billy. He arrests the colonel as the lunatic. Both Billy and Helpus have been caught by the rubes. Billy is released, but Helpus is thrown into the shed with the Colonel. Bess and Billy elope, leaving a note which says that Helpus is to blame.

"TWIXT LOVE AND DESIRE."

Written by E. Magnus Ingleton.
Produced by Ruth Ann Baldwin.

CAST.

Nanette .....Irene Hunt
Arthur .....Richard Ryan
Jean Chevigny.....Leo Pierson

Jean is a poor student and Arthur a rich one. They share a studio in Paris, and both love Nanette, a little Grisette whose idea of life is to take what she can get. It is the night before Christmas, and she demands a new gown for the party. Jean has received the money for his return to the country from his parents. At this moment he gets a telegram, asking him to come home at once, for his mother is ill. But when Nanette begs for her gown, Jean yields and gives her the money. The gown is torn to ribbons at the party, and in the morning Jean hears that mother is dead. Nanette tries to comfort him, but he looks at her torn frock and puts her aside in disgust. He is away from Paris for two weeks. When he returns he finds Nanette has been posing for Arthur, who has given her a necklace. He begs her to return to him, as he has sacrificed everything for her, but she puts her arm around Arthur's neck and goes out with him, leaving Jean in despair.

"A WOMAN OF CLAY."

Laemmle Drama.

CAST.

Marjorie Lowery.....Leah Baird
Robt. Marvin, Janitor.Hobart Henley

Marjorie Lowery feels herself neglected by her husband, a prominent physician, and allows young Robert Marvin to supply the companionship she needs. Doctor Lowery returns late from a banquet at which he has been presented with a loving cup, and finding Marvin still at his house, orders him to discontinue his visits. Marjorie leaves her husband, and their child, a delicate little thing, does not recover from the shock of losing her mother. Some time later, Marvin, Sr., is taken ill and his daughter calls in Doctor Lowery, who operates successfully, Marvin, Jr., is grateful, and tells the doctor that his wife has always remained a good woman.

This film cartoon by Hy. Mayer for the Universal Animated Weekly appeared at the Rialto Theatre, (N. Y.), for a whole week. Unfortunately the drawing shows only the final aspect.

UNIVERSAL PROGRAM

The GREATER Program

IT is not necessary to say the greatest Program on earth, because the Universal Program is GREATER in quantity and quality than all competitive services combined. When you see listed the releases on the regular Universal Program you are seeing the cream of the film world, not only in short subjects but in varied interest, and in that scientific balance that keeps up the interest throughout the week, getting more repeat admissions than any other form of entertainment now available anywhere. For convience in booking an "open" program the regular program is divided into "specials" and "regular" releases. Read below,

Special Releases Week of May. 7th

BECAUSE these specials are the pick of the program's hunch of novelties they lend themselves readily to the needs of every Exhibitor who wants to bolster up a weak program; help out a weak feature performance, or strengthen his entertainment generally. And because they are such "specials" in the truest sense of the word, they cost you a slight advance. They are worth it. With them you can get the crowds, no matter what competition you have.

BUTTERFLY—"ETERNAL LOVE" (Five-Reel Drama) Ruth Clifford, Douglas Gerrard

NESTOR—"THE LOST APPETITE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts

GOLD SEAL—"THE GRIP OF LOVE" (Three-Reel Drama) Allen Holubar and Louise Lovely.

L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy) Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling

JOKER—"THE MAN WITH A PACKAGE" (One-Reel Comedy) Gale Henry and Wm. Franey

UNIVERSAL ANIMATED WEEKLY—No. 71.

UNIVERSAL SCREEN MAGAZINE—Issue No. 18

The two lists above comprise the complete Universal Program Service for an entire week. Constantly growing in popularity, the Universal Program is bringing success to thousands of Exhibitors throughout the country, many of whom it has saved from feature failure.

Regular Releases Week of May. 7th

THE regular releases include those sterling one, two and three-reel dramatic and comedy subjects which constitute the backbone of the mighty Universal Program, and which have given it the reputation of setting the standard for all competitors. Look them over and remember that—like the "specials"—they can be booked separately if desired.

VICTOR—"BASEBALL MADNESS" (One-Reel Comedy) Billy Mason, Gloria Swanson.

VICTOR—"SWEARING OFF" (One-Reel Comedy) Eileen Sedgwick.

IMP—"FLAMES OF TREACHERY" (One-Reel Drama) Lois Wilson and Lee Hill.

IMP—"THE GIRL IN THE GARRET" (Two-Reel Drama) Jack Nelson and Molly Malone.

BISON—"ONE WILD NIGHT" (Two-Reel Drama) Gypsy Hart and Kingsley Benedict

LAEMMLE—"THE DOCTOR'S DECEPTION" (One-Reel Drama)

BIG U—"CAPTAIN MARJORIE' S ADVENTURE" (Two-Reel Indian Drama)

Wire or write your nearest Universal Exchange today for full particulars, or address the Home Office of the Universal as above.

U N I V E R S A L

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

BLUEBIRD IDEAS

For "The Girl in the Checkered Coat"

THE story of "The Girl in the Checkered Coat" tells of the unjust arrest of a young girl. A detective discovers a notorious pickpocket in the act of taking a woman's handbag. He follows her home and makes the subsequent arrest solely on the fact that the culprit wore a checked coat. This lends itself to advertising of the "teaser" type. For newspaper advertisements use the following copy inserted in the lost and found columns:

FOUND! Four ladies' handbags recently taken from persons in this community. These and other valuables found on "The Girl in the Checkered Coat" may be had upon identification at the (name here) Theatre on (date).

Use these announcements in the display columns:

WHICH IS YOURS?
Among the articles recently taken from residents of (town) are——
5 ladies' handbags
2 emerald rings
1 brooch
1 necklace
These have been found on "The Girl in the Checkered Coat," and will be returned to the owners at The (name) Theatre on (date).

HAVE YOU LOST
any article of value?
If so, your property may have been found on
"The Girl in the Checkered Coat."
Upon identification it will be returned to you at
The (name here) Theatre
on (date)

Another stunt along these lines is to obtain from a local dealer a number of ladies' handbags. Stretch them across your lobby with a placard below them reading:

WHICH IS YOURS?
These are but a few of the bags found on
"The Girl in the Checkered Coat"
This masterful Bluebird Photoplay shown on
(date of showing)

The dealer will gladly let you have the bags if you will place a small sign on the display stating that they are loaned through his courtesy.

A dog plays a part in the photoplay, and this may be brought out by this method: Obtain a large dog (preferably a bloodhound), and by means of two straps thrown across his back have a sign with the following copy hang from each side:

LOOKING FOR
"The Girl in the Checkered Coat"
On the day of showing change the signs to read:
FOLLOW ME AND SEE
"The Girl in the Checkered Coat"
The masterful Bluebird Photoplay
at The (name here) Theatre

TO-DAY

Try to get a local newspaper to hold a contest giving a prize for the best article on the topic, "Does heredity or environment mould a person's character?" Tell the newspaper editor that you will give his paper publicity on your screen by announcing its name in connection with the contest and that you will furnish the prizes. Also get the Woman's Club to co-operate with you.

WE'RE SORRY, TOO.

Middleport, Ohio,
Bluebird Film Exchange,
Cincinnati, Ohio.

Gentlemen—Received paper O. K., for Thursday program the "Mutiny," and one regret is that it is only possible for me to use one Bluebird a week, for the reason that for service, system and all around reliability you surpass all others and will say in your behalf that any theatre of any size that don't use Bluebirds at least one night out of a week is certainly turning down the best service on the market to-day.

Wishing you all the success in the future, and thanking you for past favors and service, I remain,

WALTER J. JONES,
Mgr. Gem Theatre.

"The PURPLE MASK"

Has aroused the curiosity of five million fans. It has played to capacity wherever shown. Exhibitors tell us so. You can profit by the experience of your brother showmen by booking this supreme mystery serial and assuring yourself of sixteen weeks of capacity business.

Grace Cunard & Francis Ford the Two Greatest Serial Stars on Earth Get the Money for You

Every episode night the fans will crowd into your theatre to see these popular stars who have made more money for Exhibitors than any other serial stars on earth. Don't gamble with the serials of unknown producers. Book this superb UNIVERSAL serial on its marvelous record. Get in touch with your nearest Universal Exchange immediately.

Great Subjects that are Demanded By the American People TODAY

The Exhibitor who has been sitting up nights trying to figure out what his patrons want, can go to bed right after the last performance these days. The PEOPLE WANT PREPAREDNESS PRODUCTIONS. Never in the history of the United States have the people been so thoroughly of one mind, as since the publication of President Wilson's last message. The newspapers use more than half their space for war news—not what is going on abroad—important as that is, but about WHAT IS GOING ON AT HOME. If you could gauge the public's taste and desires as closely as the big newspapers, you would be playing to capacity all the time. HERE IS YOUR OPPORTUNITY ALL READY MADE FOR YOU. Now is the time to cash in on business that will storm your doors on the first announcement of your showing of these magnificent Preparedness Productions. Communicate immediately with your nearest Universal Exchange, or with UNIVERSAL FILM MFG. CO., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The Universal's smashing big 20 week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp —Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"UNCLE SAM AT WORK"

Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"THE WAR WAIF"

Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"THE WHITE FEATHER VOLUNTEER"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"COURT MARTIALED"

A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Walsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"IF MY COUNTRY SHOULD CALL"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

4 BLUEBIRD PREPAREDNESS PRODUCTIONS

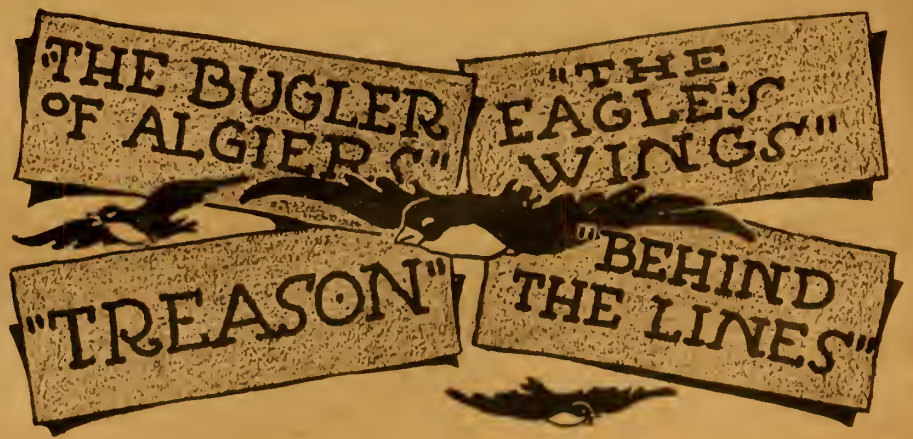
Here are presented four of the biggest Preparedness Productions and War Subjects ever released. "The Eagle's Wings," for instance is so far beyond the average subject of this class that there positively is no comparison. It was released as BLUEBIRD Extraordinary—it his created a sensation wherever shown. It is timely, patriotic and American through and through. You can put it over big. The other BLUEBIRDS listed here are as great in their way as is "The Eagle's Wings." They are among the most successful of the many tremendous box-office triumphs released under the BLUEBIRD Brand. Book these through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 B'way, New York.

"THE EAGLE'S WINGS" The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Malles.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"TREASON" A notable picture is "Treason," written by Lee Welgert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.



The Latest "HIT" In Filmdom

Song Hits In Photoplay

Beginning May 8th the Universal will release a series of 500 foot novelty films which will be known as "Song Hits in Photoplay." The biggest New York houses are drawing capacity crowds with this new novelty. Any Universal Exchange will be able to give you information as to where singers can be secured, etc., etc.; dope about the special posters, slides, copies of the song, etc. The first song is Irving Berlin's great hit—

"THE ROAD THAT LEADS TO LOVE"

Sung—whistled—hummed and played up and down Broadway. At the 5th Ave. Theatre it was a sensation and went over big. All the big hits will be filmed, and should a longer footage than 500 feet be found best suited, longer footage will be provided. Such famous song writers and such famous stars will be featured in these song hits, as

FAY TEMPLETON — BLOSSOM SEELEY — FRANCIS WHITE
BELLE BAKER — GLADYS CLARK — SOPHIE TUCKER
FANNIE BRICE — NORA BAYES — CHARLES KING
MAY IRWIN — IRVING BERLIN — ERNEST R. BALL
E. RAY GOETZ — VICTOR HERBERT — EDGAR LESLIE
GUS EDWARDS — GEORGE MEYER — BALLARD McDONALD
GRANT CLARK — HARRY CARROLL — EARL CARROLL
WILLIAM JEROME — JEAN SCHWARTZ — BERT GRANT
THEODORE MORSE — A. SEYMOUR BROWN — HENRY MARSHALL
HARRY WILLIAMS

Here's an array of talent that would cost you all you could beg, borrow, or steal, to get into your house—YET YOU CAN HAVE THEM ALL at modest rates every week. All you have to do is to procure the singer which each Universal Exchange will arrange for every house that books this novelty. Don't get this mixed with the old time illustrated songs. This novelty wins because it brings you STARS you can advertise to draw people to your house. Communicate with your nearest Universal Exchange for complete facts and figures.

UNIVERSAL FILM MFG. CO.,

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 B'way, New York.

THIS WEEK'S PROGRAM

APRIL 23, 1917.

SPECIALS.

02356 SPECIAL ATTRACTION—"The Hero of the Hour" (5 R. Com. Dr.) (Jack Mulhall). 1-3-6
02357 NESTOR—"The Home Wreckers" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02361 L-KO—"Little Bo Peep" (2 reel Com. (Dan Russell). 1-3-6
02364 REX—"The Townsend Divorce Case" (Drama) (Gretchen Lederer-Roberta Wilson). 1
02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1
02370 JOKER—"The Leak" (Comedy) (Wm. Franey). 1
02372 POWERS—"Under the Big Top," (Vaud.) "In the Heart of China" (Dorsey Ed.) 1
02374 SPECIAL SERIAL—Ben Wilson in "The Voice On the Wire," with Neva Gerber. (Episode No. 7) (2 reels). "The Marked Room." 1-3-6
02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.

REGULAR RELEASES.

02358 GOLD SEAL—"The Forest Nymph" (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6
02359 VICTOR—"The Thousand Dollar Drop" (Com.) (Eileen Sedgwick). 1
02360 LAEMMLE—"Twixt Love and Desire" (Drama.) (Irene Hunt-Leo Pierson). 1
02363 VICTOR—"Her Wayward Parents" (2 R. Com. Dr.) (J. Belasco). 1-3-6
02365 BIG U—"The Warrior's Bride" (Dr.) (Wallace Reid). 1
02366 IMP—"The Rogue's Nest" (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6
02368 VICTOR—"The Woods Are Full of 'Em" (Com.) (Ernie Shields). 1
02369 BISON—"The Trail of Hate" (2 R. Western Dr.) (Jack Ford). 1-3-6
02371 LAEMMLE—"A Woman of Clay" (Dr.) (Leah Baird). 1
02373 REX—"David Craig's Luck" (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

NEXT WEEK

APRIL 30, 1917.

SPECIALS.

02375 SPECIAL ATTRACTION—"The Birth of Patriotism" (5 reels) with Irene Hunt-Leo Pierson. 1-3-6
02376 NESTOR—"What a Clue Will Do" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02377 GOLD SEAL—"Bill Brennan's Claim" (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6
02379 L-KO—"The Cabaret Scratch" (Com.) (Dan Russell). 1
02383 IMP—"A Midnight Mystery" (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6
02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1
02387 JOKER—"Left in the Soup" (Com.) Gale Henry-Wm. Franey). 1
02388 POWERS—"A Barnyard Nightmare" (Cart.) 'Industrial China" (Dorsey) (Ed.) 1
02389 L-KO—"Scrambled Hearts" (Comedy) (Billie Ritchie). 1
02391 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 8). "High Finance." 1-3-6
02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.

REGULAR RELEASES

02378 VICTOR—"Flat Harmony" (Com.) (Eileen Sedgwick). 1
02381 VICTOR—"Pots and Poems" (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6
02382 BIG U—"The Penalty of Silence" (Drama) (Wallace Reid). 1
02385 VICTOR—"A Darling in Buckskin" (Comedy) (Gertrude Aster). 1
02386 BISON—"Little Moccasins" (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6
02390 BIG U—"True to Their Colors" (3 reels) (Grace Cunard). 1-3-6

The WEEK AFTER

MAY 7.

SPECIALS.

02392 BUTTERFLY—"Eternal Love" (5 reels) (Douglas Gerrard-Ruth Clifford). 1-3-6
02393 NESTOR—"The Lost Appetite" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts.) 1
02394 GOLD SEAL—"The Grip of Love" (3 reel Mountain dr.) (Allen Holubar-Louise Lovely.) 1-3-6
02396 L-KO—"Tom's Tramping Troupe" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling).
02397 UNIVERSAL ANIMATED WEEKLY—Weekly 71.
02401 UNIVERSAL SCREEN MAGAZINE—Issue 18. 1
02404 JOKER—"The Man With a Package" (Com.) (Gale Henry-William Francy.) 1
02406 POWERS—Cartoon and Educational. 1
02408 UNIERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 9) (2 reels.) "A Stern Chase." With Neva Gerber. 1-3-6

REGULAR RELEASES.

02395 VICTOR—"Baseball Madness" (Com.) (Billy Mason-Gloria Swanson.) 1
02398 VICTOR—"Swearing Off" (Com.) Eileen Sedgwick.) 1
02399 IMP—"Flames of Treachery" (Dr.) (Lois Wilson-Lee Hill.) 1
02400 IMP—"The Girl in the Garret" (2 reel dr.) (Jack Nelson-Molly Malone.) 1-3-6
02402 VICTOR—"Signs of Trouble" (Com.) (Jenny Nelson-Paul Panzer.) 1
02403 BISON—"One Wild Night" (2 reel West. Soc. dr.) (Gypsy Hart-Kingsley Benedict.) 1-3-6
02405 LAEMMLE—"The Doctor's Deception" (dr.) (Leah Baird.) 1
02407 BIG U—"Captain Marjorie's Adventure" (2 reel War dr.) 1-3-6

MUSICAL PROGRAM TO "THE CLOCK"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME	CHANSON D'AMOUR BY SAAR	THEME
Note—Watch for effects—such as 'Alarm Clocks,' shots, etc.		

SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
Opening	2 Minutes	Good Popular Song
T Good Night, Ladies	45 Seconds	Good Night, Ladies, Song
S At Gate—Oh Drive	1 Min. & 15 Sec.	Violeta by Herman
I Alvine Graham Jack's Fiancee	1 Min & 10 Sec.	Continue to action
T Bob Parrell Jack's Rival	3 Minutes	Cassenetta by Godard
T And the Next Evening	1 Min & 15 Sec.	Theme
T The Next Day	1 Min. & 55 Sec.	After Sunset by Pryor
T Mr Morgan's Large Interests	2 Min & 45 Sec.	Clair De Lune by Tosso
T The Barkeeper Donner	1 Min. & 10 Sec.	Elegien, Intermezzo by Rachanoly
S On Board	3 Minutes	Silvery Brooks by Braham
S Wireless Station	1 Min. & 45 Sec.	Sicilia by Lassens
Note—Watch effects of Wireless Tickers, etc.		
S Ship in Distance	2 Min. & 10 Sec.	Theme
S In Distress	2 Min. & 40 Sec.	Serenade by Widor

SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
T Graham Offers Jack a [illegible]	40 Seconds	Theme
T On His Way Home	50 Seconds	Plaintive Solo
Impressive to action		
S The Fight		Good Agitato to action
T Brandon to the Rescue	3 Min. & 10 Sec.	Serenade by Czer wonky
at the Typewriter Helps during fight		
T Several Days Later	3 Minutes	Berceuse by Karganoff
T In the Country	1 Min. & 10 Sec.	Lento, Intermezzo by Langlois
T That Evening	4 Min. & 25 Sec.	Dawn of Love by Bendix
T And That Night	3 Min. & 5 Sec.	In Cupids Net by Arnold
T Jack's Early Morning Job	3 Min. & 50 Sec.	Elegien by Tchaul
T And Then, As His Business	5 Minutes	Serenade by Drdla
S Burglar Comes On	1 Min. & 10 Sec.	Good Mysterioso
S The Fight	45 Seconds	Good Agitato
T Please Don't Call, etc.	40 Seconds	Continue pp
T Half An Hour Later	6 Min. & 25 Sec.	Fantasia by Bach
T Regular Little Cupid	1 Min. & 10 Sec.	Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music

"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"THE BIRTH OF PATRIOTISM."

THE Special Attraction of April 30 is exactly the sort of a picture to draw big houses in these stirring times. It is called "The Birth of Patriotism," and is all about the response to the call for soldiers which went out in England at the beginning of the war. With our own country faced with the necessity of raising an army, such a heart-gripping photoplay as this, dealing with the same problem, should appeal to your patrons as nothing else could. That is, if you let them know about it.

Do any of the many possible things to give a martial atmosphere to your theatre. Have men in uniform stationed at entries in the lobby—perhaps a soldier on one side and a sailor on the other. You know from the papers that one of the best stimulants for recruiting in England was the poster campaign. Use them lavishly for this picture. Two cadets playing the fife and drum outside the theatre would be a splendid stunt if you can get them. Your cashier would attract notice if you put her in khaki cap and uniform coat, or in Red Cross nurse dress.

If you want to be generous you could distribute tiny flag badges with the ticket of admission. And use your mailing list to let the folks know that you have a wonderful patriotic photoplay to show them. The picture will not disappoint them.

THE SCREEN MAGAZINE.

DO your patrons, particularly your women patrons, realize that on the day when the Universal Screen Magazine is released that they have an opportunity for a cooking lesson from an expert who has won gold medals at the biggest expositions in this country?

Not only do they have the unequaled entertainment of a selected program of Universal pictures, but a cooking demonstration, so clear that a child could follow the directions, thrown in for good measure. On May 4, Issue No. 17 of the Screen Magazine will include a demonstration of paper-bag cookery—one of the newest and most original culinary wrinkles—by Mrs. A. Louise Andrea, the expert. Announce this cooking lesson by means of special posters in your lobby, or have some cards printed with the announcement: "Dear Madam—On ——— Mrs. A. Louise Andrea will demonstrate in this theatre one of the most interesting of modern culinary discoveries—paper-bag cookery.

"Do not fail to profit by this lesson in a brand-new, economical and delicious method of preparing food, which will transform the dishes of every day into food fit for an epicure." Pass these out to every woman who buys a ticket and to all the men who are accompanied with ladies, as many days before the showing of the picture as you like. Then confidently await results.

Music to "The Hero of the Hour"

WEEK OF APRIL 23, 1917.

1. "*Lunita,*" intermezzo, by Loraine, until "An interview with dad." 2. "*Illusion,*" by Bustanoby, until "Billy encounters a family." 3. "*Sweet Jasmine,*" by Bendix, until "Brooks Senior is forced to listen." 4. "*Jasmine,*" by Kretschmer, until "Scene in the West." 5. "*Western Moderato,*" by Bach (watch for railroad effects), until "Dad will be gone." 6. "*Dolorosa,*" by Tobani, until "I shall be glad when we reach the coast." 7. Galop, to action (watch for railroad effects), until "Pur-fo-o-m." 8. "*Longing,*" Reverie, by Armand, until "The fight." 9. Agitato, to action, until "You roughnecks," etc. 10 "*La Grace,*" by Bohm, until scene, "Dinner bell ringing." 11. Produce effect, followed by 12. "*Intermezzo,*" by Pierne, until "The fight." 13. Hurry, to action, until "After the fight." 14. "*Under the Leaves,*" by Thome, until "A course of sprouts." 15. Theme, until "Did you get your housework done?" 16. "*Western Allegro,*" by Winkler, until "Suspicious conduct." 17. "*Wild Rosebud,*" by Tobani, until "A Sunday morning concert." 18. "*Pretty Baby,*" Popular Song, until scene, "Dinner bell ringing." 19. Produce effect, followed by 20. Theme, until scene, "Young man with guitar enters." 21. "*Olla Podrida,*" by Puerner, until scene, "Cowboys running out of dining-room." 22. "*Dramatic Tension No.* 1," by Ascher, until "Mexican my friend," etc. 23. Agitato to action, until scene, "Interior of office." 24. "*Idlewilde,*" by Gottschalk, until scene, "On train." 25. Galop, to action, until "Come alive all you dead." 26. "*The Booster,*" by Lake, until the end.

LAEMMLE—"'Twixt Love and Desire"

1. "*Serenade,*" by Widor, until "It was late in December." 2. "*La Grazielle,*" Valse Italienne, until "So Nanette got the gown." 3. Continue pp. until "And in the dawn." 4. "*Love Song,*" by Fleigier, until end.

L-KO—"Little Bo Peep".....(Comedy)

1. "*Baby Parade,*" by Pryor. 2. "*Trombone Sneeze,*" by Sorensen, until end.

NESTOR—"The Home-Wreckers"..... (Comedy)

1. "*Kiddies,*" Trot (Popular). 2. "*Harlequin,*" by Roberts, until end.

GOLD SEAL—"The Forest Nymph" .....(3 Reels)

REEL I.

1. "*Forest Whispers,*" by Losey, until "A fair exchange is sometimes no bargain." 2. "*Whispering Flowers,*" by Blon, until "I want to marry your kid." 3. "*Adieu,*" by Karganoff, until end of Reel I.

REEL II.

4. "*Romanze*" from "*King Manfred,*" by C. Reinecke, until "Why did you?" 5. "*Dreams of Love,*" Notturno, by Liszt, until "Bartine seeks safety for the stranger." 6. "*Admiration,*" by Jackson, until "The sunrise of another day." 7. "*Melody Expressive,*" by Ravina, until "Man chasing after girl." 8. "*Agitato No.* 4," by Becker, until "Under the cloak of night." "*Andante Mysterioso,*" by Lake, until end of Reel II.

REEL III.

10. "*Menuet des Follets,*" by Berlioz, until "Kissed by the morning sun." 11. "*Entr'Acte Valse,*" by Meyer-Helmund, until "On Rocks." 12. "*Dramatic Tension,*" by Winkler, until "The fight." 13. Good Agitato to action, until "After the fight." 14. "*Pense D'Amour,*" Melody, by Ely, until end.

VICTOR—"The Thousand Dollar Drop"....(Comedy)

1. "*Canhanibalm Rag,*" by Pryor. 2. "*Stand Pat,*" by Roberts, until the end.

VICTOR—"Her Wayward Parents".. (2-R. Comedy)

REEL I.

1. "*Raindrops,*" Intermezzo, by Saumell. 2. "*Le Secret,*" by Gautier, until end of Reel I.

REEL II.

3. "*La Rose,*" by Ascher. 4. "*Lunita,*" by Loraine, until end.

REX—"The Townsend Divorce Case".....(Drama)

1. "*Serenade,*" by Drigo. 2. "*Fifth Nocturno,*" by Leybach, until end.

IMP—"The Rogue's Nest" .....(Two Reels)

REEL I.

1. "*One Summer's Day,*" Idyl, by Langey, until "Janet Barker leaves." 2. Open with railroad effects, followed by 3. "*Revery,*" by Vieuxtemps, until "The following morning." 4. "*To Spring,*" by Grieg, until "Later." 5. "*Adoration,*" by Barnard, until end of Reel I.

REEL II.

6. "*Dramatic Love Theme,*" by Loraine, until "A few hours later." 7. "*After Sunset,*" by Pryor, until "That night." 8. "*Dramatic Tension No.* 1," by Reissiger, until "Mary promises," etc. 9. "*Roccoco Intermezzo,*" by Meyer-Helmund, until end.

BISON—"The Trial of Hate" .....(Two Reels)

REEL I.

1. "*Western Allegro,*" by Winkler (watch Bugle Call), until "The hold up." 2. Good Galop to action (watch Bugle Call), until "The only survivor." 3. "*Heart to Heart,*" by Trinkaus, until "Fine feathers don't make fine birds." 4. "*Rendezvous,*" by Aletter, until end of Reel I.

REEL II.

5. "*Serenade,*" by Czerwonky, until "Seven o'clock." 6. "*Amo,*" Melody, by Robyn, until "A few years later." 7. "*Coquette,*" by Johnstone, until "The battle." 8. "*The Temper,*" by M. L. Lake, until the "Trail of hate." 9. "*Serenade D'Amour,*" by Blon, until end.

JOKER—"The Leak" .....(Comedy)

1. "*Joker March,*" by Lake. 2. "*Noisy Bill,*" by Losey, until end.

VICTOR—"The Woods Are Full of 'Em" (Comedy)

1. "*Woodland Whispers,*" by Czibulka. 2. "*Alita,*" by Losey, until end.

Lois Weber's Newest Production

"EVEN AS YOU AND I"

A Masterly Production in Seven Reels — Now Offered to State Right Buyers as a SUPREME Opportunity

State Rights

Every State Rights buyer in the country knows of LOIS WEBER'S marvelous successes, "Where Are My Children?" . . "Idle Wives" . . "Shoes" . . "Jewel" . . "Hypocrites" . . "Scandal" . . "Open Shutters" . . and many others. Here is a picture whose financial possibilities will follow these magnificent box-office attractions in profitable returns. The opportunity is unusual.

Exceptionally Choice Territory Still Open

Mr. Rothapfel booked "Even As You and I" without even seeing it. That's what he thinks of a LOIS WEBER production. After seeing and showing it he was hearty in his congratulations. There is choice territory awaiting the shrewd State Rights buyer.

Communications given attention in the order of their receipt.

Address all communications to
State Rights Dept.
UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

"Hell Morgan's Girl"

A BLUEBIRD

Special Release That Is Breaking All Records Wherever Shown

Time—the terrible San Francisco disaster; Place—that city's famous "Barbary Coast" underworld; the Girl—Dorothy Phillips, in the very front rank of screen actresses. A combination directed by Joseph De Grasse that has more story, more punch and more pep than any other feature producer has ever released.

Beats All Competition

In Los Angeles the Garrick Theatre played "Hell Morgan's Girl" to thirty thousand people for two weeks against six of the greatest stars in filmdom (including Young, Pickford, Farnum, Clark, Sweet and Kellerman). You can play capacity with this picture. You can play more than one day and you can repeat. Get full particulars from your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

Repeat Bo

On BLUEBIRD Ph

The Latest and Greatest

Thousands of Ex

FROM every corner of the country come words of praise and approval on the great idea of "REPEAT BOOKINGS." boosted so hard by BLUEBIRD PHOTOPLAYS. The Moving Picture News, as well as the Moving Picture World and other trade publications, have pounded on the tremendous possibilities of "REPEAT BOOKINGS." REPEAT BOOKINGS will soon become the biggest item and the most important item to theatres that are building for permanency and profits. We list here below a few of the powerful reasons and arguments in favor of REPEAT BOOKINGS. READ carefully and think as you read.

Repeat Bookings Mean

—getting full value from every penny you spend for advertising. Hundreds of theatres spend large sums for each feature—a daily change—result, if the picture is good and the title happens to be weak, the value of that advertising money is lost—absolutely and positively lost so far as its full value is concerned. Instead of getting the complete worth of the advertising expenditure, it peters out the first day because the good picture that would have sent back two, three, four and five more full audiences only gets in its work for one day—just gets things started when it is switched to other advertising to another daily change feature.

Repeat Bookings Mean

—a chance for your entire patronage to view the feature you are showing. As it stands today, on the daily change basis, you spend your advertising money for one day, play to one day's run, and thousands who want to see the picture can't see it because "It's here today and gone tomorrow." Thus you disappoint hundreds, perhaps thousands, of people who pass your house for another house where they can see what they want, or what they couldn't see at your house. Thus you are playing to a "hit or miss" audience who are being chased so fast as to be rapidly heading to Feature indigestion.

Repeat Bookings Mean

—that instead of paying top price for a new feature every day, paying full price for advertising, forcing yourself to secure new publicity in each new feature daily—you first—get the benefit of a sliding scale of booking rentals—you pocket the cash difference between the full price of the daily change and the sliding scale on the repeat bookings—your advertising hits with full force, your publicity gets over because of the continuity of its appearance—you play to capacity houses made so by the direct and unpurchaseable mouth to mouth advertising, you purchase fewer posters and other props, now required by the daily change, and you give ALL of your people the opportunity to see the good productions. Thus, you are money ahead, patrons satisfied—and are building for performance.

oKings

Read this Ad

otoplay Winner For ibitors

Hundreds of Theatres Now playing repeat bookings with huge success . . . .

THE GLOBE THEATRE in Toronto, played "SHOES" to such large repeat audiences as to practically double the profits to the house over the first run. The value and tremendous publicity of "SHOES" on its first run, automatically brought back capacity houses on the mere mention of its re-appearance. Hundreds of wide awake theatres are now playing repeat bookings for the reasons outlined on the preceding page but primarily because the profits on the repeat performance double, triple and quadruple the profits of the daily change showing.

TRY IT You Can Do the same

If this extra cash money and extra added profit don't mean anything to you—then we have nothing further to say.

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BLUEBIRD Photoplays, INC.
1600 Broadway, - New York

THE TORONTO SUNDAY WORLD
APRIL 1 1917

PUBLIC APOLOGY

The management of the GLOBE THEATRE wish to apologize to the public for their inability to accommodate the enormous crowds which came to see the greatest of all problem plays,

"SHOES"

at its former presentation at this theatre.

But Money Talks

At a great expense we have brought this picture back from Vancouver for THREE DAYS ONLY.

-on

MON., TUES. and WED. of this week we shall again present

"SHOES"

Featuring the Beautiful

MARY McLAREN

Showing three eventful weeks in the life of a shop girl, driven to sin by inexorable fate.

SOLD OUT

for a pair of

SHOES

If you have seen it, you will want to see it again.

THREE DAYS ONLY
MON.—TUES.—WED.

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Big Special Holiday Program
THURS.—FRI.—SAT.

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REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
5—*Hagenbeck's Wild Animals* (Educ.)
8—*The Ups and Downs Of Mr. Phool Phan* and *Magic India* (Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea* (Com. Cart.) and *On the Streets of India* (Ed.) (Split R.)
22—*A Good Thing About a Bad Egg* (Com. Cart.) and *Intimate India* (Split Reel)

REX.

APRIL—
1—Snow White (3 Reels)
Elsie Albert.
12—Uncle John's Money (2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—*Her Primitive Man* (Drama)
19—*The Sorceress* (Drama)

UNIVERSAL SPECIAL FEATURE.

APRIL—
2—The Purple Mask, Episode No. 15, "The Floating Signal" (2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim" (2 Reels)
with Neva Gerber.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand" (2 Reels)
Neva Gerber.
16 Ben Wilson in "The Voice on the Wire," No. 6, "The Death Warrant,"
Neva Gerber.

VICTOR.

APRIL—
5—Somebody Lied (2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree* (Comedy)
13—*Stop Your Skidding* (Comedy)
17—*It Happened In Room 7* (Comedy)
19—The Topsy Turvy Twins (2-R. Com.-Dr.)
Carter De Haven.
20—*Tit For Tat* (Com. Dr.)

LAEMMLE.

MARCH—
29—*The Mask of Love* (Drama)
APRIL—
4—The Star Witness (2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery* (Drama)
12—*The Silent Prisoner* (Sea Dr.)
18—*Chubby Takes A Hand* (Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
28—*Animated Weekly, Vol. 2, No. 65* (News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66* (News)
11—*Animated Weekly, Vol. 2, No. 67* (News)
18—*Animated Weekly, Vol. 2, No. 68* (News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*
13—*Universal Screen Magazine. Issue No. 14.*
20—*Universal Screen Magazine. Issue No. 15.*

BIG U.

APRIL—
8—The Terrors of War (2-R. Drama)
Grace Cunard.
11—*The Bugler* (Drama)
12—*The Desert Ghost* (Drama)
19—*The Pace That Kill* (Comedy)
22—Her Great Mistake (2-R Animal Drama)
Marie Walcamp.

GOLD SEAL.

APRIL—
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence (3-R. Drama)
Tina Marshall.

IMP.

APRIL—
6—The Perils of the Secret Service (No. 5), "The Man in the Trunk" *Benedict.* (2 Reels)
13—The Perils of the Secret Service, No. 6. "The Signet Ring" *Kingsley Benedict.* (2 Reels)
15—The Eyes in the Dark (2-R. Drama)
Leah Baird.
20—The Perils of the Secret Service," No. 7, "The International Spy" (2 Reels)
Kingsley Benedict.
21—*The Blazing Secret* (Drama)

BISON.

MARCH—
31—Steel Hearts (2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence (2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—The Kidnapped Bride (2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue (2-R. of the Woods)
Molly Malone.

L-KO.

APRIL—
4—*Nabbing a Noble* (Comedy)
8—*Crooks and Crocodiles* (Comedy)
11—Ring Rivals (2-Reel Comedy)
Dan Russell.
18—Love and Blazes (2 R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTION.

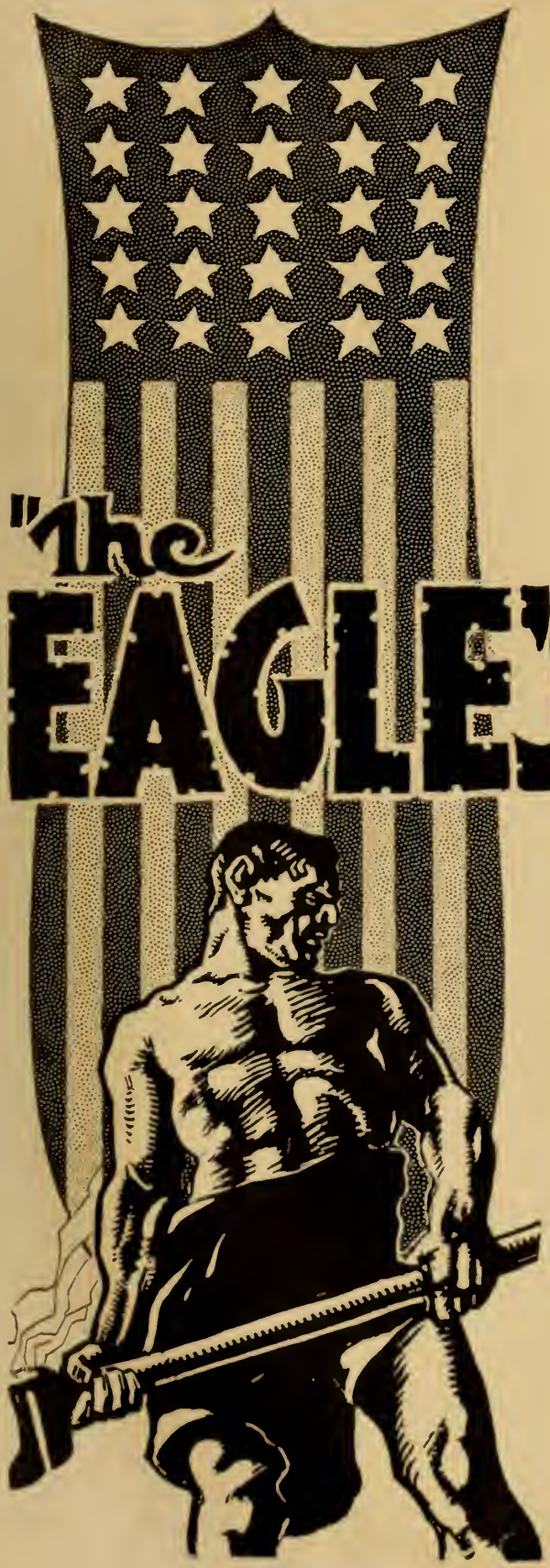
APRIL—
2—The Bronze Bride (5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom (5 Reels)
M. K. Wilson-Gypsy Hart

JOKER.

MARCH—
31—*What the ——?* (Com.)
APRIL—
7—*A Boob For Luck* (Comedy)
14—*The Careless Cop* (Comedy)
21—*Take Back Your Wife* (Comedy)

NESTOR.

MARCH—
26—*Shot in the West* (Com.)
APRIL—
2—*Mixed Matrimony* (Comedy)
9—*Under the Bed* (Comedy)
16—*Follow the Track* (Comedy)



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Thus in every section of the country are groups of patriotic women members of this great organization who are pledged to give "The Eagle's Wings" their hearty support wherever shown. Here is a rare opportunity. Get full particulars as to how to take advantage of it; how to enlist the aid of these women and make a showing of this tremendous picture that will add to the reputation of your house and bring you a handsome net profit. Get the facts NOW from your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

1600 Broadway, New York

"20,000 Leagues Under the Sea"

—is making a smashing clean up for hundres of Exhibitors. In Brooklyn, N. Y., in the Marcus Loew Houses in which matinees on "20,000 LEAGUES UNDER THE SEA" were advertised for 2 P. M. they had to begin the performances at 11 A. M. to avert a riot.

No film spectacle in the history of the industry can show the tremendous smashing record for crowds and profits to Exhibitor as "20,000 LEAGUES." Film men admit it's the knock-out of the year. No production can touch it. It's got them all beaten by miles. All state rights have been sold except in the following territory —Missouri, Kansas, Nebraska, Oklahoma, Indiana and Kentucky. 42 out of 48 States already sold. Six states left. State Rights on these remaining six now offered. Direct bookings in these States will also be considered until sold. You'll wait years before another such a clean up chance comes your way again. Wire for State Rights on these remaining 6 States or for direct bookings in these states. DO IT QUICK. State Rights Dept.

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CARL LAEMMLE, President

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1600 BROADWAY NEW YORK

PRICE 10 CENTS

The MOVING PICTURE WEEKLY

FOURTH OF JULY NUMBER

JUNE 30, 1917
VOL. 4
NO. 20

BLUEBIRD
PHOTOPLAYS BY
PRESENT
MYRTLE GONZALEZ
IN
"THE GREATER LAW"
With GRETCHEN LEDERER
And GEORGE HERNANDEZ
A DRAMATIC STORY OF THE
GREAT NORTH Directed by
LYNN REYNOLDS

HERE'S THE CORNER STONE OF A GREATER BUSINESS SUCCESS

If you could see the letters that come from every point of the compass—north, east, south and west—from Maine and California—from Canada and Porto Rico, telling in the most glaring terms; of the wonderful abilities of BLUEBIRD DAY, you'd jump right on the wire and make an immediate arrangement for YOUR BLUEBIRD DAY.

Give BLUEBIRDS a Month's Try-Out and Prove What They Will Do For You

Just make this try-out: Set aside the poorest day you have and run BLUEBIRDS on that day. That's all—SHOW BLUEBIRDS ON YOUR POOREST DAY and see how they will jump your box office receipts.

We don't ask any favorable days to prove the value of BLUEBIRDS. We don't ask "special favors of any kind for them. All we ask is that you set aside your poorest day in the week and show BLUEBIRDS on that day for ONE MONTH—four weeks. If you don't come back at us at the end of the month with the most enthusiastic letter of praise that ever dripped from your pen—if you don't stay put on your BLUEBIRD DAY as long as your theatre is in existence, we'll—but we know and we hold the written words of hundreds of Exhibitors who also KNOW that

A BLUEBIRD Day is the Surest Cash-Bringer Known to Exhibitors

Get right in touch with your local Bluebird Exchange and arrange for that one month's try-out of BLUEBIRD DAY.

BLUEBIRD Photoplays (Inc.) 1600 B'WAY, NEW YORK

Butterfly Pictures
Present

Jack Mulhall
and
Fritzi Ridgeway

in
a story packed with pep, zip, go and
heart-quickening action

"High Speed"

Directed by Geo. Sargent
Produced by the Universal Film Mfg. Co.
Carl Laemmle, Pres.

Book through any Butterfly Exchange or
write direct to Universal Film Mfg. Co. 1600 Broadway, N.Y.

You never make a mistake when you link your house up with popular movements. Empty seats mean dimes out of your pocket. It's up to you to show the kind of stories that the people want to see. There is a ready-made opportunity for you through BLUEBIRD PREPAREDNESS PRODUCTIONS. War is the uppermost thought of every one. Some are curious—some are anxious—and all will turn out to see every one of these stirring BLUEBIRD Preparedness Productions. Book them immdiately—while they are timely and hot and you'll play capacity.

"The Eagle's Wings" FEATURING HERBERT RAWLINS MAILES. The most unusual picture GRACE CARLISLE AND CHARLESON, SUPPORTED BY VOLA SMITH, on the market to-day. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere.

"We Are French" FEATURING RUPERT JULIAN, ELLA HALL, WITH KINGSLEY BENEDICT. Produced by Rupert Julian, formerly called "The Bugler of Algiers." Five-reel BLUEBIRD. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"Behind the Lines" HARRY CAREY in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portra yal of present-day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"Treason" FEATURING ALLEN HOLUBAR, LOIS WILSON, JOE GIRARD AND DOROTHY DAVENPORT. Written by Lee Weigert—five stirring reels, produced by Allen Holubar. A big production with some tremendous war scenes and the most intense situation. A picture that will crowd your house for more than one showing.

Book through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

Butterfly Pictures
present
Allen Holubar
and
Louise Lovely
in
"The Reed Case"
An intense Drama of absorbing Love and pulse-quickening Situations
Directed by Allen Holubar
Produced by the UNIVERSAL Film Manufacturing Company
Book thru any BUTTERFLY Exchange or write direct to UNIVERSAL Film Mfg Co
Carl Laemmle, President
1600 Broadway New York

Butterfly
PICTURES PRESENT
Mary MacLaren
and Kingsley Benedict
in a dramatic
picturization of the
famous novel by
ELEANOR GATES
"The PLOW WOMAN"
DIRECTED BY CHAS. SWICKARD
PRODUCED BY THE UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, Pres.
BOOK THROUGH ANY UNIVERSAL EXCHANGE..

LET'S GRAB IT

(No. 182. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

THE Universal Company could shut down all of its studios for a few weeks this summer, avoid an expenditure of SOMETHING OVER A MILLION DOLLARS and still have plenty of negatives on hand to release its regular program and all of its special features without a break.

We now have such a huge reserve supply of high-class pictures on hand that we could stop everything in the line of producing and not fall behind our schedules.

BUT WE'RE NOT GOING TO DO IT!

Uncle Sam wants us to keep things humming. He doesn't want us to WASTE anything, but he wants us to SPEND NORMALLY. The Universal is going him one better by spending even a LITTLE MORE than normally. But we won't waste a cent.

Outside of the fact that this is practical patriotism which every business concern in the country should practice, it is MIGHTY GOOD BUSINESS. It will keep thousands of people at work and thus it will encourage regular and normal living, and regular and normal spending of all kinds.

And there's nothing better for the whole nation right now than a continuation of normal spending.

AND DO IT!

Theatre owners can do their bit in this national job by keeping their theatres open all summer. If it has been your custom in the past to close for the summer weeks, keep open this summer and encourage your patrons by your own example.

You and your theatre have far more influence in your community than you realize. Nothing looks deader than a shut-up theatre, and nothing brings depression quicker than a dead-looking place of business, whether a theatre or a store or anything else.

If you can help entertain certain thousands of people for a few hours each day, or if you can entertain only a few hundred, you have done more than you will ever realize toward keeping the nation RIGHT SIDE UP WITH CARE.

The moving picture industry is a gigantic power for good. This is the greatest opportunity we have ever had to silence the long-haired reformers and prove to the whole nation that we are on the job to HELP KEEP THINGS HUMMING.

Let's Grab it and do it!

Universal Film Manufacturing Co.

CARL LAEMMLE, President.

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

"A Young Patriot"

The laboratory after the explosion.

Tommy and his grandpa were pals.

GOLD SEAL Three-Reel Military Drama for Fourth of July. Story by M. & W. Pigott. Scenario by E. J. Clawson. Produced by Louis Chaudet. A tale of the spirit of '76 in 1917.

CAST.

Captain Phillips	Charles Mailes
Tommy	Elwood Bredell
The Colonel	Jack Connolly
Katie	Mignon Anderson
The Grandfather	Ed Brown
Dick	Roy Stewart
Janos	J. Morris Foster
Miklos Vitez	Wadsworth Harris

A FINE picture to show on the Ever Glorious Fourth is "The Young Patriot," which was written by M. and W. Pigott, adapted for the screen by E. J. Clawson and produced by Louis Chaudet, as soon as he relinquished the Nestor Company into the hands of Roy Clements, and turned his attention to more serious drama. Mignon Anderson heads a cast which includes some well-known Universal names, and Elwood Bredell has the title role, which will make every member of the audience feel sure that there cannot be much the matter with a country as long as it contains such boys as "Tommy."

Because Tommy, the small son of Captain Phillips, who is privately experimenting with some new explosives which he hopes soon to present to his country, can't seem to get much attention from his too pre-occupied father, the boy goes out to romp with his grandfather, a veteran of the Civil War. They have a great time throwing lemons at each other. One of the lemons goes through the window of the laboratory, and the captain warns them they would have blown up the house if they had knocked over a bottle of explosive which is on the table.

Tommy's sister Katie, and her fiance Dick are sitting on the veranda. Miklos Vitez, a foreign gentleman, who is also a suitor of Katie's, joins them. Kate, to make Dick jealous, is very gracious to the foreigner, and Dick soon leaves them with a rage in his heart.

Captain Phillips considers Vitez a friend, although the Colonel, his best friend and confidant, warns him against the man. Vitez learns that the captain's notes and formulas are kept in a certain strong-box. One day he steals the key to the laboratory and hides in a closet behind the stairs, while Janos, a foreign accomplice, having been previous instructed by Vitez, phones the captain that he is wanted at the barracks. Though Kate and Dick sit for some time on the stairs so that Vitez can't come from the closet, the two lovers finally run out into the garden. Then the foreigner emerges and furtively makes his way into the laboratory, where he is compelled to turn on the lights in order to get the box open.

Tommy has gone to bed, where the old man is relating war stories to the boy. They agree that they are scrappers, and Tommy describes his idea of a battle. The grandfather hears a noise and, ordering Tommy to go to sleep, goes down-stairs with his old musket on his shoulder.

Katie has seen the light in the laboratory and takes it for granted that her father has returned. The two start toward the house. Janos, hidden in the shrubbery, catches Katie, and he and Dick fight, Dick throwing the foreigner down the well. Then Kate rushes for a rope and they try to pull Janos from the well, but he is afraid to come up.

The captain, meantime, having arrived at the barracks and being informed that there has been some mistake, has become suspicious, and has rushed home, fearing a plot against his precious explosives.

(*Continued on page* 34)

Scenes from the
BUTTERFLY Picture
"The Reed Case"
WITH
LOUISE LOVELY
AND
ALLEN HOLUBAR

Harry Carey in the Western Drama

"The Wrong Man"

BISON Two-Reel Western Drama. Story by N. P. Oakes. Scenario by J. L. Cunningham and production by Fred A. Kelsey. Harry Carey in one of his typical characterizations, supported by Fritzi Ridgeway.

CAST.

Jack Wilson	Harry Carey
Ben Bostwick	George Berrell
Alice Malone	Fritzi Ridgeway
Larry Malone	Bill Gettinger
"Chip" Stevens	Vester Pegg
"Chip's" Pal	Hoot Gibson

Two scenes from "The Wrong Man."

"THE WRONG MAN" is a typical Harry Carey story, written for his use by N. P. Oakes, adapted for the screen by J. L. Cunningham, and produced by Fred A. Kelsey. In the course of the picture Harry Carey rolls off the back of a moving stage-coach and lands in the road with Vester Pegg on top of him. He is accused of robbing the stage, but the ending is perfectly satisfactory for all that.

On a certain day in early June of the year 1891, two men toil through the desert toward Guaraloop, a town on the edge of the desert, of many parts, and nearly every one of them wicked. Jack, the younger, is a desert prospector, while Ben Bostwick is considered the derelict of the town, because of his age and his craving for gin. Ben taunts Jack for being in a hurry to see Alice Malone.

"The Silver Top" Saloon is the social and business centre of Guadaloop and is owned by Larry Malone, boss of the whole town. "Chip" Stevens, a man of uncertain profession, is a pal of Larry. The stage drives in, and while the driver is getting a drink at the bar, he tells of the money he is carrying, but boasts of the five thousand dollars he is to bring for the Banner Mine the coming week. Chip is startled, but pleased, by this news.

Alice Malone, the bright spot in the drab town's life, comes to the saloon to see Larry, her father, just after he has received a letter from a friend, warning him to elect a sheriff in the town or the U. S. marshal will take charge of it themselves and will make it extremely unpleasant for the inhabitants. Alice chides Larry and Chip for not managing the town themselves—they are so big and strong.

When Jack and Ben arrive in the saloon, Chip proposes to Larry that Ben be elected as sheriff, for he would be absolutely harmless. And as usual the bosses win and their candidate gets in office. Ben displays his star and revolvers with the greatest pomposity. He never realizes that the men are making fun of him, though Jack warns him. When Jack starts out again toward the desert, Ben can't be persuaded to accompany him. Alice has promised to become Jack's wife as soon as he makes his strike, and is impatient for his return.

Chip and two pals arrange to hold up the stage to get the five thousand dollars. Jack happens to be passing over a ridge and sees their preparations, and, being suspicious, rides toward them. The stage is pursued, two of the outlaws are shot and then Chip climbs up on the back of the stage, fires at the driver and is just searching for the bag of money, when Jack climbs onto the coach. They fight, and soon both roll off the stage, while the horses dash away driverless.

Chip regains consciousness and, seeing Jack, removes the mask from his own face and puts it on Jack. He then takes the gold and rides away, meeting one of his pals.

The stages arrive in Guadaloop and Ben immediately sets out to catch the bandits. He finds Jack lying in the road with the mask on, and though grief-stricken, forces him to precede him to the town where he places him in jail. When Alice is told of the story, she passes a bar through the jail window, with which he pries up the bars of the window and escapes. He rides quickly to the cave and catches Chip just as he is leaving with the gold.

Ben and Alice follow Jack and meet him on the road as he is bringing Chip to town. They tell the people that it was just a joke, a preparation to get the real outlaw. Ben rides on with Chip, while Jack and Alice loiter on the way.

MORE PERILS OF SECRET SERVICE

IT is doubtful if a series of two-reelers ever made a bigger hit than "The Perils of the Secret Service," the timely and engrossing stories by George Bronson Howard, in which Kingsley Benedict was featured. The Universal was fortunate enough to secure the noted author of these stories, which appeared in book form under the title of "The Adventures of Yorke Norroy, Diplomatic Agent," to produce them at Universal City, and so carefully did Mr. Howard husband his stories that there were several more to be put out when his contract expired. It will be pleasurable news to the thousands of exhibitors who have run this series, and who have sent in their own and their patrons' requests for more of these stories, to know that more are on the way. Kingsley Benedict has been taken from feature work long enough to appear in several more "Perils of the Secret Service," under the direction of Jack Wells, although he is assisting Wells in the direction of the stories himself.

The first of the new adventures is Episode 8, and is entitled "The Adventure of the Icon." In the original George Bronson Howard stories which appeared in the Popular Magazine, this adventure was the most exciting and interesting of all, and it has as great pictorial possibilities as any of the others. The scenario was all prepared by Mr. Howard before he left the Universal, and his script is being accurately followed. In it appear Mignon Anderson as Irma Mailoff, the Russian lady, whose efforts to escape make the drama, Frank Lanning as Boris Van Haden, Baron Van Ritzau as Von Linden, the German spy; Al MacQuarrie, H. C. DeMore, and of course Kingsley Benedict as Yorke Norroy. Carson Huntley does not appear in this episode.

The following adventure has been provisionally entitled "The Door With the Iron Ring," with Harry Schumm.

Kingsley Benedict.

CAREY'S MOTHER COMING.

HARRY CAREY, Universal western star, is having his house at Newhall newly papered, a gardener is busy and everything is being made spick and span because the actor has received word that his mother Mrs. Ella J. Carey, wife of the late Judge Henry D. Carey of New York, is about to pay him a visit.

"You know mother is mighty particular about the looks of things around the house," said the actor as he was explaining how delighted he was at the knowledge of her coming, "and I don't think she has changed her views since I saw her last.

Carey lives on his ranch near Newhall about twenty miles north of Universal City and he makes a great many of the exterior scenes for his western plays in that neighborhood.

HIGH SPOTS AMONG NEXT WEEK'S UNIVERSAL PICTURES

IT is seldom that we find such an abundance of remarkable features as appear among the pictures released by the Universal next week. "A Limb of Satan," "Three Women of France," "Double Suspicion," are all remarkable in their way, and as three and two-reelers are bound to make a lasting impression among exhibitors. The Nestors, Jokers and L-KO on the program are also deserving of special mention. One of these, "Minding the Baby," with Eddie Lyons, Lee Moran and Edith Roberts, is one of the most enjoyable Nestors ever put out, and was considered so good that it was put into the Broadway Theatre to run with Herbert Rawlinson in "Come Through," which is the talk at present of New York City's moving picture Rialto. A little piccaninny which unconsciously takes the place of a white baby left in charge of Mr. Young Husband causes most of the complications.

Lyons and Moran.

The next illustration shows Irene Hunt in the role of a Red Cross nurse in "Three Women of France," featuring Jack Mulhall, Irene Hunt, and a cast including the following players: Richard Ryan, Adelaide Wood, the late Daniel Leighton, and Virginia Lee. The story itself was written by Bess Meredyth, and was produced by Ruth Ann Baldwin in a remarkably artistic fashion. As a war picture it is the companion piece to that other two-reeler which has made such a reputation for itself, "The War Waif." War is a great leveller of caste and station, and the three women who are the subject of this feature and whose relation centers in their acquaintance with one man, are brought by force of war's stern realities into a peculiar and most dramatic bond.

Irene Hunt.

The third illustration is taken from the Gold Seal three-reel drama entitled "A Limb of Satan," featuring Ruth Stonehouse. This picture not only features her, but she directed it as well. It furnishes the clever little star with an extremely sympathetic role, that of a mischievous orphan who kept an asylum in such an uproar that the poor manager was tickled to death when she ran away. Her first realization of responsibility, and her first serious attempt to do good in the world, brought her plumb up against a term in jail. "Double Suspicion" is a Bison featuring Neal Hart and Janet Eastman, and it is a corker.

There is a very good L-KO entitled "Hearts and Flour," featuring Eva Novak, Bob MacKenzie, and Chas. Reichman, and Gale Henry in a Joker comedy entitled "Kitchenella," to complete the comedies for the week. There is also a single-reel Imp drama entitled "Hatton of Headquarters," with Lee Hill and Charles Mailes, which deserves special mention.

Ruth Stonehouse.

Mary at her mother's grave.

WAR times and the consequent scarcity of men to do the work of the world are forcing women into farming, so that they and the fighters may be fed. We look upon this situation as a new thing, but "The Plow Woman," the Butterfly Picture which was made by J. G. Alexander from the novel of Eleanor Gates, and produced by Charles Swickard, shows us that the splendid pioneer women of America, whose fearlessness and indomitable persistence in the face of overwhelming odds was so largely instrumental in making this country what it is to-day, knew what it meant to plow and sow, to reap and thresh, in the days when the flag contained fewer stars than it does now. The story of one of these mothers of the race, who sacrificed herself for her family, is well told in this fine picture, in which Mary MacLaren is starred in a congenial role. Quaint costumes of the seventies, uniforms of our frontier soldiers, Indians in feathers, settlers in coonskin caps and "butternuts," hunters and frontier characters, make up the varied personages who play their parts in the development of the story.

Andy MacTavish was a pioneer, a stern, God-fearing Scotchman who held that women were but slaves to men, and that they needed no education. He was power supreme over his little daughter Mary and his wife, whose failure to present him with a son had damned her in his eyes. When she gave birth to another girl baby, Andy became so violent that the little woman passed away, leaving only Mary to care for the new child, named Ruth. She did this with every bit of energy and love in her whole being.

Mary had first met Jack Fraser, the pride of the army surgeon's heart, when she rushed for the doctor when Ruth was born. They had become great friends.

Womanhood found Mary MacTavish still a willing slave to the little sister whom she mothered. She sacrificed her life to Ruth, who was content to rest in the shadow of her sister's protection. Lieutent Jack Fraser of "B" Troop, continued to be the brother to Mary and also to Ruth, who adored the big fellow. But seeing the look of love in Ruth's eyes, Jack immediately confessed his love for her. They forget to tell the older girl of their discovery, and for that reason she herself kept on loving Jack.

The railroad was planning to build through this country, and the squatters were urged to protect their land by filing their claims at the government office in Bismarck, as there were many claim jumpers. Andy MacTavish decided to do so, but he found that Buck Mathews and his brother Bill, Sioux half-breeds and new arrivals, known the length and breadth of the Indian country as "badmen,"

CAST.

Mary MacTavish	Mary MacLaren
Andy MacTavish	Harry de More
Ruth MacTavish	Marie Hazelton
Lieut. Jack Fraser	L. C. Shumway
Surgeon Fraser	Kingsley Benedict
Buck Mathews	Hector V. Sarno
Bill Mathews	Eddie Polo
Mary, as a child	Clara Horton
Jack, as a child	George Hupp
Trooper	Tommy Burns

"You are a cruel woman."

"THE PLOW WOMAN"

BY ELEANOR GATES

BUTTERFLY PICTURE. Adapted from the novel by Eleanor Gates by J. G. Alexander and produced by Charles Swickard, with Mary MacLaren in the title role and a fine cast.

had already jumped it. Buck had to take possession by noon of that day, and for that purpose, went to the cabin where he found Mary and Ruth alone. Mary attempted to protect her sister, and because of her anger, aroused the admiration of Buck. Fraser entered the cabin in time to force the half-breed to leave, vowing to get revenge. Just as Jack was departing, Andy returned and accused the young fellow of stealing his claim, but Mary told her father that he had saved it for them.

The plow woman at her toil.

"I'll take charge of the baby."

A cyclonic storm had arisen, and while the lightning flashed and the thunder roared, Andy read from the Bible to Mary and Ruth. Mary dreamed during the reading, but Ruth furtively read from a book given her by Fraser. Her father, noticing this, demanded the book, and the girl refusing, snatched up his rawhide whip and started for her. Both Mary and Ruth backed to the cabin door, followed by their father with his whip upraised. A flash of lightning struck him to the ground, his left side paralyzed.

Buck, from their first meeting, desired Mary, and determined to get her as well as the claim. One day he approached her as she was plowing in the fields. She raised her whip and struck him, but wresting it from her, he snarled that he would get her.

Mary sent Ruth, escorted by Jack Fraser, to school at Bismarck. Some months later she received a letter from the matron of the school, demanding that she come for her sister immediately, as she was not a proper associate for the other girls. Mary hastened to Bismarck and found that Ruth was now the mother of a baby boy. Though heart-sick, Mary adored the babe and denounced the matron for her treatment of Ruth.

When Andy saw the child, he

(*Continued on page* 32)

UNIVERSAL ANIMATED WEEKLY

Lord Northcliffe head of British War Mission in U. S.

Commencement at Yale—New Haven

UNIVERSAL CURRENT EVENTS SCENES

Reception to Italian Commission—College Stadium, N. Y

Welcoming Italian Commission at City Hall, N. Y.

WITH THE NEWS WEEKLIES

BILL GANZ SCORES AGAIN

"BILL" GANZ, the cameraman of the Animated Weekly and Current Events, has had another adventure. You remember it was he who went so cheerfully under fire at the time of the munitions explosion at Haskell, New Jersey, and took the best night photographs which were secured, though shells were falling all around his camera. Well, he's been at it again, and this time in the City of Brotherly Love, Philadelphia. They were receiving the Italian Commission there, you know, and of course the cameramen of the different Weeklies gathered like flies around a honey-pot. One in particular had aroused the ire of the redoubtable Bill on another occasion. "He put one over on me once at Columbia," says Bill, "and I made up my mind that here was my chance to get even." Even it is, and a bit to spare, for Bill came home with some absolutely exclusive pictures, and this is the way he did it.

"They were going to present a medal to some Italian whose son had been killed in the war," he says, "and there were about 25,000 people at the Columbus, or Colombo, Monument—I don't know which it is—to see them. Marconi was there and all the big guns, and the people were just crazy to see them. They made a circle around the monument and ringed it with mounted police, and I set up my camera in the cleared space in the middle."

"How did you get permission to go in there?" I asked.

"Oh! I didn't have no permission," said Bill quite cheerfully, "I just went in on my nerve—— Well, nobody paid any attention to the police or the roped-off space when the Italian bigwigs arrived. They surged in and there was the greatest mob you ever saw. They shoved me all over the place and nearly busted my camera, and I grabbed it and tried to force my way across to the cars of the Commissioners on the other side. I nearly spiked a lot of people with the tripod, and it was certainly a great mix-up for a while. I managed to get into Marconi's car, and I stood up with my feet on the cushions where he had been sitting, and started to take pictures of the jam. They couldn't present no medal, or have no speeches, or anything, and the police got mad and began to club a way through for the big Italians, and there were a lot of people lying around hurt—and it was one grand time generally. All the time I was grinding pictures, and when Marconi finally got back to his car, I refused to get out, so he had to find another. I got a fine close-up of him, and got even there with my cameraman friend, because he was boasting that he had got a fine close-up at the monument, and that I had nothing, and my picture is just as good as his.

"Well, I wanted to get rid of the other guys, so I pretended that I hadn't got nothing, and said that I was disgusted and that I was going over to the station and go home. But of course I really hung around for the doings next day. One of the still photographers told me that the others had all gone back to New York, so I knew this was my chance to get even for good. They had a big time all prepared at Independence Hall for the next day, and I stayed over and was the only cameraman present and got fine pictures of them presenting the medal and the reception and everything. One of the cops asked me if I wouldn't like the statue in Independence Square moved out of the way for me so I could get a beter view—so I suppose I must have acted as if I about owned things around there. I telephoned over to New York that I had pictures of the two events, but I didn't think they were much. And when Jack Cohn saw them he said they were simply great—so that shows you never can tell. Anyway, I got even with my camera friend. It reminded me of the story of the green reporter who was sent out to get the story of a wedding. When he got back they said, 'Well, where is the story of that wedding?' He said, 'There ain't no story—the bride shot herself.' That's what it reminded me of," said Bill.

CURRENT EVENTS No. 7.

Uncle Sam Welcomes Russian Commission.—Washington, D. C.

Sub-Title.— Secretary Lansing greets Boris Bakhmeteff, Head of the Commission.

World Famous Spots Thronged as Season for Bathing Opens.—Atlantic City, N. J.

Sub-Title.— Annual Bathing Girl Parade.—*Venice, Cal.*

Sub-Title.—Priscilla Dean, Universal Film Star, in prize winning suit.

Washington Arch at Valley Forge Nation's Gift to Pennsylvania.—Valley Forge, Pa.

Class Day Exercises Find Many Graduates in Uncle Sam's Service.— Many Harvard students take day off from camps to fight confetti battle in great stadium.—*Cambridge, Mass.*

Sub-Title.— *Yale College, New Haven, Conn.*—Notables gather for Graduation Exercises.

Nation Opens Heart to Italy's Sons of Visiting Commission.

Sub-Title.—No Greater Demonstration Ever Given Foreign Visitors.—*Pittsburgh, Pa.*

Sub-Title.— Where enthusiastic throngs swept past police barriers and overwhelmed Commission with greetings.—*Philadelphia, Pa.*

Sub-Title.—Metropolis pauses to honor great men.—*New York City.*

Northwestern Rose Carnival a Great Patriotic Spectacle.—Portland, Ore.

UNIVERSAL ANIMATED WEEKLY No. 78.

Pennsylvania Answers France's Call.—Military parade of men who have enlisted bids you who haven't done so to get into uniforms.—*Pittsburgh, Pa.*

Canadian Kilties Recruit in Maine.—236th Canadian Battalion in picturesque uniforms thrills crowds and causes many to enlist.—*Bangor, Me.*

Well, it Looks Like the Old Mule is "Done For."— Line drive tractor obeys more quickly than trained farm stock.—*Milwaukee, Wis.*

A Close-Up of a Great Man.—Portrait study of Lord Northcliffe, famous English journalist, head of British War Mission in America.—*New York City.*

Some Boy!— Eighteen year old R. E. Madsen, world's longest "Edition," at 7 feet 10½ inches, is still growing.—*Sapulpa, Okla.*

Italian Mission Honors Garibaldi.—In stadium of City College throngs honor famous visitors.—*New York City.*

"Our Aerial Supremacy to Decide World War."— Howard E. Coffin, Government industrial expert says we can—and will—build tens of thousand aeros in a year.—*Washington, D. C.*

Sub-Title.—Howard E. Coffin, at left.

Sub-Title.—Society's Sons to Serve Aviators, Harvard boys, class of 1915, from famous American families, prove that they are made of the proper stuff.—*Aviation Camp, Mineola, L. I.*

Sub-Title.—Back row, left to right, Charlemagne Tower's son, Roderick; J. R. Richards and J. H. Baker.

Sub-Title.—Front row, left to right, Teddy's son, Quentin; H. B. Turner and T. J. D. Fuller, Jr.

Sub-Title.—"A chip off the old block"—Quentin Roosevelt.

Sub-Title.— Unit No. 3, Aerial Coast Patrol, ready for France.—*Mastic, L. I.*

Sub-Title.—E. K. Jaquith, natural birdman, never uses goggles nor headgear.

EPISODE TWO "THE MYSTERIOUS MESSAGE"

Above—The Gray Ghost orders his men to get Hildreth.

Below—We see Hildreth.

Harry Carter, Eddie Polo, Priscilla Dean and Emory Johnson in

"The Gray Ghost"

THE second chapter of the new serial. Adapted for the screen and produced by Stuart Paton from the Saturday evening Post success, "Loot," by Arthur Somers Roche.

THE second chapter of "The Gray Ghost" is called "The Mysterious Message" and refers to the telegram from the young Englishman Hildreth, to the Fifth Avenue jeweler, Arabin, which is intercepted by Williams, the jeweler's secretary, who is in the pay of the Ghost. The screen story follows pretty closely the original tale by Arthur Somers Roche, published in the Saturday Evening Post under the title of "Loot," adapted and produced by Stuart Paton.

Hildreth, the English attorney, is ready to go to New York, and Carlow commissions him to get a necklace worth two million dollars from Arabin in New York, saying that he will cable Arabin in code that Hildreth is coming.

On the steamer Hildreth receives word from Arabin that he will be unable to meet him at the dock, but will call at the Hotel Battenberg that night, where Hildreth's room is already engaged for him.

Meanwhile, The Gray Ghost reads the copy of the cablegram from Carlow, which says that Hildreth will arrive in New York on the 25th; that the necklace is to be delivered to him per order, he having Carlow's certified check for two million dollars. One of

CAST.

The Gray Ghost	Harry Carter
Morn Light	Priscilla Dean
Wade Hildreth	Emory Johnson
Jean Marco	Eddie Polo
Williams	Francis MacDonald
Ashby	Wilton Taylor
Cecelia	Gypsy Hart
Brenner Carlow	T. D. Crittenden

The Gray Ghost's men as a taxi-driver is sent on a commission at once.

Morn Light, in her dressing-room, awaits a message from Gray Ghost. Her maid watches furtively and closely; she appears to be a woman not to be trusted. The Gray Ghost arrives, first phones to some men and then proceeds to try to make love to the girl, but though he loves her, she hates him and eludes him at every turn.

Hildreth lands from the steamer and is met by a man who presents a card from Arabin & Company, and leads him to a taxi. But just as he is about to enter the machine, Hildreth suddenly remarks that he prefers to walk. Behind his back, the driver and the other man glare at each other.

In the Battenberg Hotel, other men are waiting. Hildreth learns that a room has been engaged for him by Mr. Arabin on the sixth floor, but when he gets up there he shudders as he looks down into the street—such a distance below—and tells the bellboy he thinks he will have to change his room. The men in the adjoining room hear his words and are furious. They manage to stand near Hildreth as he procures another room near the ground floor, so that they see the number of it. Then they phone The Gray Ghost at Morn Light's apartment of the change of rooms. The Gray Ghost curses them for bungling things.

William, private secretary to Arabin, but really a co-worker of The Gray Ghost, comes to the apartment and the former tells him of their disappointment. William is worried about having intercepted Carlow's cablegram, but The Gray Ghost merely nods grimly. The three crooks enter and The Gray Ghost flays them for their failure to do as ordered. He tells them of the two million dollar check and of the pearl necklace—he wants them both. Morn Light is fearful of what is going on. The Gray Ghost phones Hildreth that he is Arabin and is very sorry he couldn't meet him at the dock, but has booked seats for a show at the Brooks Theatre, after which they will have a supper party. He will be unable to go with Hildreth to the theatre, but will join him as soon as possible. Hildreth is delighted at Arabin's thoughtfulness.

Morn Light blames The Ghost for lying and saying that he is Arabin. She declares that she is going to telephone Hildreth. She picks up the telephone, and he grabs her. They fight, and he chokes her into submission as the picture fades out.

Fancy Shooting in "The Reed Case."

WHAT would you do if you went up to a lonely shack in the Adirondacks to recover from a nervous breakdown, and were greeted on your arrival by a bullet through your hat? Then having convinced yourself that it was an accident, how would you like to have two bullets come sniping through the window as you lay in bed and land in the headboard? That was the reception which awaited the young detective, Jerry Brennon, hero of the Butterfly Picture "The Reed Case," and the spectacular shooting which puts punch in the story, was done by Universal's modern William Tell—Ed Jones.

All the Universalites trust Jones to take pot shots at them whenever he feels inclined, for they have perfect confidence in his marksmanship. Allen Holubar, who wrote, directed and starred in the picture with Louise Lovely opposite, allowed Jones to put the bullet through his hat, and later to drive two shots through a pane of glass as he sat beside the window. He also feigned sleep while the two shots whizzed into the headboard of his bed.

"The Reed Case" is decidedly there with the punch. When ill health forces the young detective to leave town, he takes refuge in a mountain cabin. Crooks have been there before him, and have hidden the kidnapped niece of Senator Reed in a secret room. They have to get rid of the detective, so they try to scare him with fancy shooting. They fail, and after a lot of fighting, the picture ends in a pretty love story.

Scene from the coming Butterfly, "The Reed Case."

FARNUM CELEBRATES HIS PICTURE ANNIVERSARY

FRANKLYN FARNUM and Brownie Vernon are the stars of next week's Bluebird Photoplay "The Car of Chance," in which a young fellow "cut off without a shilling," makes his car earn a fortune and the girl of his choice. While this picture was being made, Farnum gave a dinner to a number of his friends from the Bluebird and Universal studios, to celebrate the anniversary of his picture debut. The dinner was given at a Los Angeles cafe on the evening of Decoration Day, for exactly three hundred and sixty-five days before the actor played his first scene for the camera—in a picture called "The Heart of a Showgirl" which was released as a special, and in which he played opposite Ella Hall.

Scene from the coming Bluebird, "The Car of Chance."

Elmer Clifton, Farnum's new director, and the Nestor comedians, Eddie Lyons and Lee Moran, who live in the same club with him, were guests of honor at the party, and there were speeches, in one of which the host apologized to motion pictures for not taking them seriously at first, and failing to appreciate them at their true value. He was afraid he would miss the audiences to which he had been accustomed so long on the legitimate stage, and he had an uncomfortable feeling that pictures were a "comedown." But a month's experience of the life convinced him that he had never made a greater mistake, and now it would be impossible to persuade him to return to the stage. The regular hours, outdoor work, home life, steady work with no disappointments, no weeks of rehearsal for a play which proves a failure, as well as the enormous public to which the picture actor can appeal, and the pleasures of finding that personal popularity has not been lost but rather increased, have proved to one more actor the superiority of pictures to the speaking stage.

Dora Rodriguez in uniform.

Universal Dora Has Recruited 1000 Men

While in Pittsburgh, Miss Rodriguez met Ben Wilson, the star of "The Voice on the Wire" serial, who was making a whirlwind tour of the "Smoky City," and is jumping across the country much faster than Miss Rodriguez, to return to his work in another Universal serial. She states in a letter to Mr. Laemmle that she was very much pleased to make Mr. Wilson's acquaintance, and that he in turn added to her popularity by referring to her in every one of the speeches he made in the Pittsburgh moving picture theatres.

Miss Rodriguez is starting out bravely for her second thousand men, and with the experience behind her, and with the enthusiasm of the first thousand, she feels that that will be a very simple matter. The first objective of her march is Cincinnati, which she claims as her home town in America. She has wired on to her home for a new suit of clothes to be made for her, her present suit showing evidences of the wear and tear of the courageous journey that she is making. The new suit will be an exact replica of the United States service uniform, will be of the same material, color, cut and weight, although it will probably be the smallest service uniform ever made, for Dora stands just five feet in her socks. Yes, sir, she wears socks, too, and she is having a pair of army shoes made in 2½A.

Her route has already taken her from Newcastle, Pa., where she stayed two days to Beaver Falls, Pa., where she set up her recruiting tent in the Nixon Theatre, and aroused tremendous interest and enthusiasm. This week she is in Youngstown, Ohio, and next week will find her in Cleveland. A tremendous reception is being prepared for her, of course, in Cincinnati, where she has numberless friends, and where a sort of an "all home" week will await her.

HURRAH for Dora Rodriguez! —Universal Dora, the girl who is traveling from New York to Universal City recruiting forty thousand men. Before she closed her triumphal engagement in Pittsburgh, in which she was assisted by the recruiting officers, an army and navy regiment, and the boy scouts, she had recruited her one thousand men. If sixty-nine other ladies as proficient as Dora had done the same thing, President Wilson would not have been forced to send out his call for seventy thousand volunteers as he did. While in Pittsburgh, Miss Rodriguez recruited 52 men. The Pittsburgh Dispatch gave her all the space that any national public character could desire, featured her recruiting on its bulletin board, and gave her the freedom of the city to use as she saw fit in her work.

J. B. Buchanan, the Universal cameraman in that territory, followed her about with his camera and got an elegant picture of her in the wonderful parade which marked her supreme effort in Pittsburgh. The negative was sent to New York and the print rushed back to her to use in her further recruiting along with the pictures of the army and navy which she carries, and on which she gives a very interesting lecture in connection with her appearances.

A COMEDIAN AND HIS MOTHER.

MILTON SIMS, who plays opposite Gale Henry, Universal Joker comedienne, rushed back to his set a few days ago all smiles.

"What's happened?" asked Miss Henry, "did you get your salary raised?"

"No, but I just talked to my mother on the telephone—it is the first time I have heard her voice in over two years. She has just arrived from New York and called me up at once. Thank goodness she did not come out here and see me in this make-up for "Kitchenella," or I know she would have gone right back to New York.

"For Me and My Gal" Registers as a Song Hit

ANOTHER song hit has made its appearance. "Let's All Be Americans Now" delayed it for three weeks, because the time demanded a patriotic song hit instead of a sentimental one only, but now "For Me and My Gal" has made its appearance and amply justified itself. This is an adaptation of the well-known song by Edgar Leslie and E. Ray Goetz, and was directed by Harry Cohn with the well-known dancing stars, Gladys Clark and Henry Bergman, of the Winter Garden. Our illustration at the head of this page shows them signing a contract for the song with Ted Snyder.

Clark and Bergman Sign Contract with Ted Snyder.

DANIEL LEIGHTON DEAD.

Universal City, June 20.—Daniel Leighton, one of the cast of the new serial, "The Gray Ghost," died today of heart failure. The actor was making up in his dressing-room for his role in the serial, when he dropped dead, and was found by some of his fellow players. Leighton was thirty-seven years old, and the son of Horace Leighton, a famous Irish actor of the last generation. Leighton had had a long stage career before he became a screen player, and he had been at Universal City for some time. Beside his role in the serial, that of one of the henchmen of the "Gray Ghost," he played an important part recently in the Butterfly Picture, "The Phantom's Secret," in which Mignon Anderson was starred. In this photoplay he had a most remarkable makeup; for he was well known for his ability to make an interesting "mask." He also plays an important role in "The Woman Who Would Not Pay."

Leighton leaves a wife and child who were with him in California. He will be much regretted by his fellow players, and the sudden death made a deep impression at the picture city.

Take This or That, For Everyone Must Do His Duty.

CANADIAN NOTES

By J. W. Cambridge.

HAMILTON, Ont.—David Stewart has assumed ownership of the Red Mill Theatre.

Mr. Stewart has a reputation of being one of the most successful showmen in Canada. Another notable feature about Mr. Stewart's success is that during the entire period of his exhibiting, he has stuck to Universal Films and Features and he has always stated that this was in a large measure responsible for his progress.

The Red Mill Theatre has been greatly improved and enlarged during the time that Mr. Stewart has been its manager and now as its owner it is quite within reason to state that further changes will be made for its betterment.

VANCOUVER, B. C.—A party of welcomers from the University of British Columbia gathered at the station to meet Professor O. H. Richardson of the University of Washington who was due to arrive here from Seattle. They reached the Great Northern station in good order and lined up to make the visiting professor feel at home. Presently a gentleman carrying a bag with the name Richardson hove in sight, the welcome party approached him, relieved him of his bag. "Professor Richardson?" they queried. "That's me," professor answered, and it was quite a time before the welcome party cleared up the mystery and discovered that the one they welcome was no other than Professor F. H. Richardson of the Projection Department of the Moving Picture World.

Universal Office reports that the Pantagee Circuit has booked the new Current Events and Universal Comedies to run in their Victoria and Vancouver houses. Mr. Langley of the Vancouver office reports that they are going to put these pictures in all their houses in the West, including those in Winnipeg, Calgary and Edmonton.

CALGARY, Alta.—Mr. D. G. Walkley, president of the Film Exchange Managers Association of Albert, has announced that their association is going to strenuously fight the proposed Daylight Saving Bill for their territory and has enlisted the aid of exchange associations of Canada for a Dominion wide campaign of protest against the measure.

The association points out that it not only shortens the dark hours of the evening which tends to keep patrons away from the show but also confuses the time table for shipping the film.

Dorothy Phillips in "THE FIRES OF REBELLION"

WITH LON CHANEY AND WILLIAM STOWELL

Left—Madge resolves that her life shall not be like that.
Right—"You can do anything with two hundred dollars."

"FIRES OF REBELLION" is the second Bluebird Photoplay to be produced by Mrs. Joseph de Grasse, better known to the profession as Ida May Park. In this case, she wrote her own story, and then directed it with the fine company composed of that famous trio, Dorothy Phillips, Lon Chaney and William Stowell, who have done some of the finest things on the Bluebird program this year. Many of the scenes were laid in a factory town of New England, and in order to reproduce the correct atmosphere, Miss Park took the company into the factory district of Los Angeles, where a large crowd became unintentional actors in the drama which was filmed there. Miss Phillips does some of her best work as the little heroine who is determined that her life shall not be that of the women whom she sees around her, living drab lives, little better than slaves. Her fire for rebellion is finally quenched, after a bitter experience in the city, and the ending is more than satisfactory.

Madge Garvey works in the Sackville Shoe Factory, where most of the inhabitants live out the daily round of their drab lives. She lives with her weak mother, and drunkard of a father, and hates the drudgery of her life, wondering why her mother puts up with it all.

Madge has a sister Helen, who is married to Dan Mallory, and Helen's life is a counterpart of her mother's. Dan has taken to drink, and is discharged from the shoe factory by John Blake, the new foreman.

Helen comes to her old home, full of anxiety. Dan has not been home all night, and she fears he may have come to harm. Her mother is afraid to sympathize until her husband has left. Madge pats her sister's shoulder in silent sympathy and leaves. Another day of work begins.

In the office of the Sackville Shoe Factory works Cora Hayes, a stenographer. She is self-conceited and vain, believing herself the recipient of admiration from all men. Cora condescends, however, sometimes to eat lunch with Madge, who proves a good listener to the tales of her conquests. Cora is telling Madge about John Blake, who has been called into the office that morning and complimented by the superintendent for his courage with the men, when suddenly a noise is heard at the other end of the yard.

It is Dan, drunk and threatening. He staggers about with a couple of his cronies, bragging of his contempt for Blake. The cronies point to Blake, who has come in. Mallory assaults Blake, but Blake knocks him down, together with his cronies, who spring to Mallory's assistance. Madge runs up. Blake is attracted by her sorrowful face. The two cronies pick themselves up, and Blake orders them to carry Mallory, still unconscious, to his home. Madge leads the way and Blake follows, hedged in by a mob of workers.

The doctor pronounces Dan dead, but says that the cause was heart failure from alcoholism, not the blow which Blake gave him. The mob yells and clamors, but Blake, unafraid, walks into their midst. Madge watches him, impressed by his strong will and bravery.

Now that Dan is dead, Helen, alone and miserable, comes back to live in her old home. Garvey is furious at this, but the prospect of Blake for a son-in-law appeases him, and Helen is allowed to remain. Blake at first refuses on account of the bills incurred by Dan's death, which he has paid, but

BLUEBIRD PHOTOPLAY. Written by Ida May Park and produced by her from her own scenario. Starring Dorothy Phillips, with William Stowell and Lon Chaney in support.

CAST.

Madge Garvey	Dorothy Phillips
Helen Garvey	Belle Bennett
Mrs. Garvey	Alice May Youst
Joe Garvey	Richard la Reno
Cora Hayes	Golda Madden
Dan Mallory	Edward Brady
John Blake	William Stowell
Russell Hanlon	Lon Chaney

gradually it is evident that Madge alone brings him to this home of squalor.

Cora Hayes leaves for New York, where she has secured a better position. She writes enthusiastically to Madge of New York and its life. Meantime, Blake proposes to Madge. She is rebellious, but accepts him, and the day is set for their marriage. Garvey is pleased, and proceeds to get drunk as a celebration. The only thing which reconciles Madge to her marriage is the money which her father gives her to buy the wedding clothes.

Soon there is another mouth to feed, and while Helen tosses weakly on the bed, Garvey paces up and down the room angrily. Blake enters, and Garvey's anger changes to a suggestive leer, as he points to Madge, who is holding Helen's baby in her arms.

Madge receives another letter from Cora, who says that her boss is willing to give her the "once-over" for a new poster idea. She urges Madge to dress well and come to New York. Madge is determined not to become another slave, like her mother and sister, and decides to go. She thinks kindly of her father for the first time, as she counts the money she managed to save on the wedding clothes. Then she discovers that Blake had given her father the money. The wedding day arrives, and while Garvey and his wife get dressed, Madge weeps. Madge tells Helen of her plan, which is spoilt by her discovery. Helen pulls out an insurance check for $200. She gives this to Madge, and tells her to cash it in New York, and take with her Blake's money. Madge is grateful for Helen's sacrifice, and dresses in her old clothes, escaping by the window.

She arrives in New York safely, and is taken by Cora to her room. Later, when she is introduced to Russell Hanlon, Cora's boss, she is shy. Hanlon approves of her appearance, and takes her to Crinnell, the artist, where she is to pose for the poster. But when she sees the scanty costume she is to wear, she runs out.

That night Cora is surprised by Madge, who blames her for having misrepresented everything. Cora tells her that Hanlon has decided to alter the poster, and that he wants her to come to a little dinner party that evening. Madge goes out and has her first taste of wine. She begins to feel dizzy and sick, and the party is broken up, as Cora takes her home. All her money is gone, but she pawns her new clothes to send Helen the money to return to Blake.

Meanwhile Garvey, in one of his insane rages, dies. Blake takes Helen, her mother and the baby to the little cottage he had kept as a surprise for Madge. And in New York Madge is starving. When Madge receives Helen's letter, telling of Blake's kindness and of the little cottage, she is driven to desperation. Almost mad, she goes to Hanlon's office and asks for the poster job. Hanlon tells her she is too late for that now, but he has a magazine ad for which she can pose. Madge accepts the offer. Later Blake discovers the "ad" in the magazine. He is shocked, and determines to bring her home. He secures her address from Helen and leaves for New York.

At the lodging house the landlady tells him she has gone in a taxi with a gentleman. Blake goes to Cora and forces her to tell him that Madge is at the Crinnell studio. He arrives there just in time to save Madge from the clutches of Hanlon, and takes her home. Next morning Blake tells Madge of the little surprise cottage waiting, and she nestles in his arms with a sigh of content.

"You don't expect me to pose in this, do you?"

Centre—The poster John saw.

Below—John broke into the studio at the psychological moment.

A SAMPLE READER.

When "Bluebird Day" arrives "Fires of Rebellion" will be displayed at your theatre with Dorothy Phillips playing the leading role. This photoplay is based on the problem of life, wherein a factory girl is led to quit the surrounding in which her kindred have existed for generations to seek an adventure in social betterment. She goes to a great city, finds evil and temptations that she had never dreamed of and, finally, discouraged by her fight against the entanglements of her new environment, goes back home, content to resume her life of drudgery as a factory hand.

BOOK IT!

Book the Universal Screen Magazine—a feature that will bring out your crowd regardless of what other pictures you may be showing.

UNIVERSAL SCREEN MAGAZINE

The Universal Screen Magazine is exactly what its name implies. It pictures science, inventions, and other interesting subjects, then closes with a humorous miracle in mud by the renowned Willie Hopkins. One showing in any theatre means that the crowd will flood you with requests to continue to show it every week thereafter. Book it through your nearest Exchange or get free booklet for them. If they cannot supply you, fill in the coupon.

- - - - - - - - - - -

Universal Screen Magazine,
1600 Broadway, N. Y.

Gentlemen—Send me at once Free Booklet
Weekly Service of Universal Screen Magazine

Name .....

Address

Town

"THE GIRL IN THE LIMOUSINE."

Imp Drama.

Scenario by Maie Havey.
Produced by George Cochrane.

CAST.

Dick Deacon	Lee Hill
The Girl	Molly Malone
A Crook	J. Morris Foster

Dick is startled to see a girl's agonized face at the window of a limousine which passes him. She drops a note which reads, "Save me—86 Newton Street." Dick follows and finds an old house, with the girl at an upper window. He climbs up on some vines and forces the window, and she tells him that she has been kidnapped. Two crooks break in, and Dick gives the girl his revolver and starts to fight with his fists. Then suddenly she turns the gun on him. He realizes that she is a decoy. They are bank thieves. They tie him, and leave the girl to guard him. He asks her to untie him, but she says she dare not. At last she does so, and he climbs out through the window, and goes for help. The two crooks return and threaten the girl. She says she is through with them. They advance toward her when Dick enters with two policemen. The men are made prisoners and the girl is allowed to go free. She tells Dick that she is going home to start again.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 26.

A non-recoil airplane gun of large calibre is the first subject of the Screen Magazine, Issue No. 26. The preparation of a salad for planking is shown in complete detail by Mrs. A. Louise Andrea, the culinary expert. Then comes the making of a mattress, including all the steps in the production of the bulky article. Artificial incubation of eggs, as it is carried out by the New York College of Agriculture at Cornell University is the next subject. The reel closes with a clay cartoon by Willie Hopkins, the sculptor, called "Sport Fiends."

Myrtle Gonzalez, George Hernandez and Lawrence Peyton in "The Greater Law." Dramatic Story of the Klondike in Five Reels. A remarkable Bluebird Production. Directed by Lynn Reynolds. Released July 16. To the credit of Director Reynolds' fine company must be placed some of the finest of all screen productions. You remember "Mutiny," of course, and that supremely great picture "God's Crucible"? From the southland of the Grand Canyon, the locale of the latter drama, we here make the long jump to the frozen wilds of Alaska, and the early days there when might was right. Never has more beautiful photography been produced than you will find in this remarkable film. But to our story. Myrtle finds herself at her mother's death with a weakling brother Jimmie on her hands, a sacred charge. Overcome by his entreaties she gives him money to go to Alaska to seek his fortune. Arrived there, and freed from all restraint, he promptly goes broke at the gambling tables. He is befriended by Seattle Lou and arouses the jealousy of her "man," Laberge. In the fight that followed, Cort Dorian and his partner, Tully Winkle, attempt a rescue. The boy is shot and the rest of the combatants return to their claims. At home the anxious Myrtle hears that disaster has befallen Jimmie, and she sets out to learn the truth. There follows one of the most remarkable stories ever filmed. How Myrtle falls in love with Cort and he with her; how she is finally convinced that Cort killed her brother and attempts to stifle her love; how, in a pistol duel with Cort, she wounds him, and how the truth finally prevailed—are all tense situations leading up to a grand surprise climax that simply sweeps an audience along gaspingly. The types, the atmosphere, the story and the finale are such as are rarely found in the very best of five-reel features, with which "The Greater Law" must be classed. This is a picture that you can play to capacity for more than one day, and that you will find profitable to repeat as well.

THE MOVING PICTURE WEEKLY

VOL 4. JUNE 30, 1917. No. 20.

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UNIVERSAL ANIMATED WEEKLY

Some people want dramas—others want comedies. But no matter what may be the choice in plays, UNIVERSAL ANIMATED WEEKLY hits them all as a "just right" feature because it shows them the important events that they read of a day or so back in their newspaper.

Book Through Your Nearest Exchange

If the Exchange hasn't a print in hand fill in the coupon and we will see that you are supplied.

Universal Animated Weekly, 1600 Broadway, N. Y. Gentlemen: Send me at once full particulars Weekly Service of Universal Animated Weekly.

Name.....

Address.....

Town.....

A NEW LIGHTING MET

TIME was when a man lit his cigar on the moving picture screen and no flame appeared; no glow was reflected from the match. Only the smoke of the lighted cigar showed in the picture. The same time saw flickering candles and apparently lighted lanterns casting no beams, and scarcely a sliver even of light into the darkness. Back lighting, side lighting, overhead lighting and foots—all were required, and none of them sufficed. To the critically inclined they were all makeshifts, and such they were. It's all the fault of the camera. This treacherous instrument, so kind to some, so cruel to others, for a long time had the Indian sign on any light not cast by old Sol. The ingenuity of man minimized this shortcoming of the camera when the big Cooper-Hewitts came into existence. But a match was still a match to the camera, nothing more. This substitute for the sun has been a great boon to the movies, and has enabled New York and other aspiring movie centers to give sunlit California a run for her supremacy, but even the Cooper-Hewitt has its limitations. The Universal through its lighting experts has been working to overcome these drawbacks for several years and early this year it put into operation a new method for producing lighting effects which marks a tremendous step forward in picture art. It is the talk of all the Western studios as well as the admiration of all who see productions made at Universal City.

To John M. Nickolaus, Superintendent of Photography at the Universal Company's Pacific Coast studios, belongs the credit for the new discovery. And it is but one more honor, which the Universal heartily acknowledges when it calls him the most prolific inventor in the moving picture world. The new lighting method is but the most recent of his invaluable discoveries extending over six or seven years. Superintendent Nickolaus entered into a series of experiments with O. Elmore, Chief Electrician, which resulted in an entirely new and advanced method of making the light effects real in any picture taken by the new

By
PETER PEPPER

OD

d. If a scene is supposedly d by a gas light, electric drop oil lamp, hand lantern, or even a , the direction of light in this actually comes from the fixture and in sufficient quantities to be sfully recorded on the screen.

accomplish this required no end search and days and nights of ant application in the numerous of experiments necessary, until source of light would photograph gulation motion picture speed eproduce on the screen exactly e original—as either the match, andle or the electric light would o the eye.

s invention in lighting has been d so suddenly and is so far in ce of anything of its kind previ- in operation, that to the director ng the picture in which the effects are used, it seems almost uncanny; when reproduced on the screen the director can hardly believe his eyes and marvels at the fact that after all the years of artificiality and crude methods in vogue something of practical use has become a reality.

"There is no doubt, whatever," said Carl Laemmle, President of the Universal Manufacturing Company, after viewing a number of scenes in current productions in which the new lighting effects were shown with a vividness really startling, "that this new discovery will have the effect of making the pictures more interesting and it will certainly contribute an added attractiveness to the productions. Superintendent Nickolaus and Chief Electrician Elmore are to be warmly commended for their scientific achievement."

On the two centre pages appear a number of illustrations of the new lighting method. The first picture in the top line is Mr. Nickolaus,

(*Continued on page* 34)

THE UNIVERSAL FILM MFG. CO. PRESENTS GEORGE

"Come T

Direct Bookings Considered In all Unsold State Rights Territory

BRONSON HOWARD'S MIGHTIEST MELODRAMA

"One is appalled by so much cleverness—"COME THROUGH" is all that is claimed for it, and then some. Audience kept on edges of seats for two hours." —*New York Tribune.*

"The Universal came through last night with "COME THROUGH," a thrilling 7-reel drama with a punch and dash that should make it a huge success." —*New York World.*

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout."
"ZIT"—New York Journal.

"At the Broadway Theatre the latest and best crook play of the films is "COME THROUGH." It fairly vibrates with thrills." —*New York Evening Telegram.*

"Vivid and thrilling screen story." —*New York Evening World.*

STATE RIGHTS NOW SELLING

"COME THROUGH"— is George Bronson Howard's greatest thriller, done in 7 magic reels of the tensest kind of drama action you've ever witnessed on any screen.

"COME THROUGH"— offers State Rights Buyers a wonderful opportunity to get the big money with this production. It must be seen to be fully appreciated. Specially attractive posters and advertising props.

"COME THROUGH"— should be seen by every State Rights Buyer in the country and every Exhibitor. It's without doubt one of the greatest suspense dramas ever filmed, and will draw the big money, particularly on 2- 3- or 4-day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL
FILM MANUFACTURING COMPANY

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway **New York**

Why Carey Prizes Pete

By Marjorie Howard.

GREAT preparations are on at "Careyville," as Harry Carey calls his ranch at Newhall. The house is full of paperhangers and painters, and there are gardeners hard at work in the grounds. And all this because the actor's mother is coming on from New York to visit him, and he has not seen her for two years.

"But I remember that mother simply can't enjoy herself if things are out of order," he says, "and so the place has got to shine."

Carey is the most prominent citizen of the little town of Newhall, and the other day he gave the natives a treat when he performed a sensational stunt for a picture called "The Soul Herder," in which he was directed by Jack Ford. "Harry Carey directed by Jack Ford"

This sort of thing is all in the day's work for Carey.

Scene from a coming Carey picture.

has a promising sound, and this promise is being fulfilled to the letter in the company which is producing pepful pictures for the program these days. When the Newhallites learned that the actor was to jump from the top of a building onto his horse, and make a getaway from the men chasing him for the film story, business was suspended for the day, and the whole countryside flocked into town as if there were a circus.

"Pete," the other actor in the scene, is nearly as famous as Carey himself in the neighborhood. He is the dapple-gray horse who appears with him in nearly all his pictures. When the crowd saw Pete lead in front of the building, they greeted him with applause. Then Carey was seen coming over the roof, and Ford cried "Camera!" Pete started, and at exactly the right moment, Carey came flying through the air, landed squarely in the saddle, and was away as his pursuers came after him, firing as they ran.

Harry Carey and "Pete."

Every one broke into applause, but Carey, waving his hat, cried out: "It's lunchtime and I'm going home!" Then he galloped over to his own house, and when the others came up, he was placidly enjoying his meal. The picture on this page is a "still" posed afterward for the camera, and gives only a slight idea of the thrill in the original scene.

Carey and Pete have worked together so long that they thoroughly understand each other and Pete will do anything required of him with very little urging. Just before they started on this picture called by the working title of "The Soul Herder," the actor had been teaching his horse a new trick. In one of the scenes, Carey was to drop with his horse, when his pursuers make the animal their target. In order to give realism to the incident, he had been teaching Pete to stop suddenly as soon as he heard several shots, fall to his knees, and roll over. After Pete had earned a lot of sugar, the new stunt was performed with success. Later, "Cheyenne" preaches a long sermon to his congregation of cowpunchers, who go to sleep while he is doing so. He wakes them with a few well-placed shots. Pete was outside the set, waiting to be used later,

(*Continued on page* 29)

A Humorous Scene in "Five Little Widows."

EDDIE LYONS AND LEE MORAN in "Five Little Widows"

A NESTOR Two-Reel Comedy. Written and produced by Al Christie and starring the famous team of comedians in a tale of an engaged man and a Turkish harem to which he falls heir.

CAST.

Daniel Morgan.....Harry Hattenberry
His Secretary.....Eddie Lyons
Morgan's Daughter.....Betty Compson
Mogul Hassan Pfeffer.....Lee Moran

IT is most unusual for a Nestor comedy to run to more than two reels, but this one has the advantage of a story sufficiently good to stand it. In fact, it would have been impossible to tell it in less. Eddie Lyons is the recipient of a batch of Turkish trophies from a wealthy uncle, and Lee Moran is the Oriental personage who is sent in charge of them. Five of the prettiest girls on the lot are decked out in bifurcated garments, veils, beads and jewelry to play the "Five Little Widows."

Eddie loves old Morgan's daughter Betty, but her father says he can't support her. Eddie tells the old man that he will go in business for himself and make a fortune. He sets up a broker's office, and waits for clients. Betty tells him that she overheard her father telling some one to buy B. V. & D. Eddie does so, and the bottom drops out of the market. Then Betty finds out that father was ordering underwear, not stocks.

But Eddie had forgotten that he had a wealthy uncle in Turkey. One day he received a letter from him, saying that he was sending his nephew his Turkish treasures, as he could no longer safely keep them there on account of the war. Of course, Eddie fell for the treasures, and so did Betty's father and mother when he told them of the news. A few days later they arrived in charge of Mogul Hassan Pfeffer. Eddie went to meet them, and was flabbergasted to find that they were five beautiful wives. They insisted upon being taken to Eddie's home, though he had invited Betty and her mother there, and was afraid to take five girls to meet them. But Hassan's formidable sword compelled him. The girls were delighted with all they saw, and insisted upon embracing Eddie, much to his embarrassment. Just then Betty and her mother came in, and Eddie hustled the girls into the bedroom. But one of them came running out, and Betty's mother was furious. She would listen to no explanation, but took Betty home.

That night Eddie's engagement was to be announced at Betty's. He went home to dress, and found all the wives in his bed. He called Hassen and had them taken out so that he could dress for the party. They tried to go with him, but he escaped. They followed, however, and arrived in the midst of the party. At last Eddie was given a chance to explain that this was his uncle's harem. When Hassan opened the box he was carrying and showed all the jewels within, Betty and her mother were reconciled.

WHY CAREY PRIZES PETE.—(*Continued from page 29*)

and as the man in the pulpit fired, he fell to the ground according to instructions.

"Carey's shot Pete!" cried the cameraman, and the scene broke up while there was a rush to the side of the horse.

"Hold on, boys!" shouted the actor. "Pete is all right—that's a new trick I've taught him. Get up, Pete, and show you're not a dead one."

Pete can dance a waltz, play policeman, jump through a hoop, ring a bell, and perform other tricks which qualify him for a headliner. He is a perfect glutton for work, and, though Carey has other horses, and a whole kennel of dogs, Pete has earned first place in his master's affections.

Carey and Ford are working on a five-reel picture written for them by George Hively ,and called by the attractive title "Joan of the Cattleland." It is good news that pretty Molly Malone will play the title role in this picture, which promises thrilling fight scenes and unusual riding. Carey is also being featured in a series, in which his favorite character, "Cheyenne Harry," will go through all sorts of adventures, in his own inimitable fashion, under the direction of Jack Ford, with whom Universal's favorite Western actor is doing some of the best work of his career.

Seven two-reel dramas that fill to the brim that longing in the heart of every virile human for stories of smashing, red-blooded mystery. Founded on the justly popular "Yorke Norroy" stories, written by George Bronson Howard—featuring

KINGSLEY BENEDICT

Each story features a different leading lady—a Universal stunt that has made a hit with the fans who have seen "Yorke Norroy, Diplomatic Agent."

Mr. Howard himself directed the entire series, and has been exceptionally successful in holding all of the vigor and punch of the published stories. Get full details from your nearest Universal Exchange. Ask about the unusual ad props—or write direct to UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BOOK—NOW

DODGING THE

THE success of any moving quality of salesmanship a high form of entertainmen is no such thing as the "Summe have helped other exhibitors d write us how you go about the the idea of seeing pictures durin

FROM September to June, the average picture theatre owner gives an excellent imitation of a wildcat in action in his endeavor to keep old man Bum Business at a respectful distance. But with the coming of June, the exhibitor's heart turns to butter and is melted by the first rays of the hot summer sun. The result is that his opponent has things pretty much his own way.

As a matter of fact, there is no real reason why the moving picture theatre should not do almost as much business during the summer as is done during fall, winter and spring. If the public will tramp through mud, snow, slush and rain during the other three seasons to see its favorite form of entertainment, it can be induced to sit in the cool airdrome, or in the well-ventilated theatre during June, July and August.

If custom is keeping the public away, every advertising weapon available should be brought into play to either break or change it. The public should be told of the special advantages of seeing pictures during the warm period.

The cry of the efficiency experts who have studied the exhibitor's problems is that the showman must merchandise his theatre—that it is up to him to put his enterprise upon the same sound basis as does the merchant in any other field.

That these experts are correct is seen in the fact that there is hardly a single legitimate business that closes its doors during the summer months. Where seasonal changes are likely to have a bad effect upon business, the merchants liable to be influenced by these changes put their best foot forward and endeavor to overcome the harmful conditions. And the better the quality of salesmanship displayed by the merchants, the greater is the measure of their success.

The success of the exhibitor therefore depends upon the salesmanship he displays. If he is of the ribbon-counter type, he is content to hang around his lobby and wait for business to drift into his house. If he is of the aggressive insurance-agent type, he goes after his prospects, wherever they may be, and never lets up until he has thoroughly sold them on the merits of his proposition. Once sold, he makes it his business to see that they STAY sold.

There are many exhibitors who do a thriving business during the summer months because they make a special effort to land and hold the crowds throughout that period.

One exhibitor, for instance, made last summer as profitable as the previous spring had been because he got the local merchants to co-operate with him.

There was the case of the confectioner who was exceedingly anxious to get some of the ice-cream soda trade that was flowing into the largest drug store in town. This confectioner was located just half a block away from the theatre in question.

Calling upon the soda merchant, the exhibitor suggested that the former could get some exceedingly valuable advertising and succeed in building up a regular clientele by going after the trade of the people patronizing the picture theatre.

This could be done by giving every man, woman and child attending the theatre a coupon entitling bearer to a free ice-cream soda. The coupons were to be paid for the exhibitor at the rate of one cent for each one redeemed.

The day on which the coupons were to be distributed was to be known as "FREE ICE-CREAM SODA DAY." The advertising mediums were to be the screen, all printed matter issued by the exhibitor, and the confectioner's windows.

The exhibitor figured that although each ice-cream coupon redeemed cost a cent, it was worth that much to get photoplay patrons into his theatre on the days when business was at its lowest level. At most, it simply represented a few extra dollars spent on advertising.

The confectioner speedily saw that while his loss averaged about one-and-a-half cents per coupon redeemed, each coupon represented a possible permanent customer. It meant getting the crowd into the habit of coming his way.

It required but little argument to get the soda dispenser's consent to the plan, which was to remain in force for two weeks. At the end of that period, however, the results proved so gratifying to both the amusement and refreshment mer-

SUMMER SLUMP

icture theatre depends upon the played by the exhibitor. Where alesmanship is employed there Slump." Read the ideas that ng past summer seasons, then b of selling to your community he summer.

chants that the "FREE ICE-CREAM SODA DAY" remained in force for the rest of the summer.

His first co-operative plan having proved a winner, the livewire exhibitor got in touch with the merchants selling the same brand of electric fans that kept his house cool. After pointing out to these electrical goods men that the fans were keeping the temperature of the theatre at least 20 degrees cooler than it was out in the open, he suggested that they arrange window displays of these fans containing announcements of the service and satisfaction they were rendering in his house. The merchants seized at the opportunity of using this idea, with the result that the exhibitor was given much free advertising that not only kept his house before the eyes of the public, but also caused the latter to really believe all he had to say concerning the coolness and comfort of the amusement emporium.

We cite the foregoing as an instance of how eager the local merchant is to get together with the theatre owner on anything that promises to bring business. Show him how to make a dollar and he will gladly help you make one. It is therefore up to the showman to study ways and means of inducing the business men in his community to work with him —and for him.

Co-operative plans can be used to wonderful effect in those rural towns which depend upon the farmers' trade. As a general rule, the Chambers of Commerce, or Boards of Trade in these communities are glad to work with the exhibitor on any idea that will bring the farmers to town for a day.

Consider the circus. It's a big event and nothing short of a disturbance of nature can keep the crowds away.

The live-wire showman can use this intense desire upon the part of the public to be amused to good effect. One exhibitor, located about sixty miles from Albany, not only made use of this idea, but also won the everlasting gratitude of the merchants in the community.

Calling upon the trade body which contained the foremost merchants in town, the theatre owner suggested that a special effort be made to get the farmer folk to come to town other than on a Saturday.

Proceeding to outline this plan, the exhibitor advised that this day be known as "FREE MOVING PICTURE DAY." Naturally, free admission to the theatre would be confined to the out-of-towners.

This could be done by having a man equipped with a Ford, distribute, or "peddle" as it is known in that section of the country, circulars containing the details of "FREE MOVING PICTURE DAY." On these circulars, coupons admitting two or three people would be printed and the people desiring to see the free show would be required to present the tickets at the door.

It was the showman's idea to have the circular contain a number of special bargains offered by the merchants co-operating on the plan. Seasonable goods at marked-down prices would act as an additional incentive for the thrifty farmers and their better halves to come to town. Futhermore, the exhibitor suggested the savings these bargains entailed be totalled up so that the out-of-towner be shown that instead of losing whatever money the day meant to him in labor, helping celebrate "FREE MOVING PICTURE DAY" would actually find him ahead in cold cash.

Naturally, the merchants to whom the foregoing was presented demanded to know wherein the showman hoped to benefit. The latter promptly explained that he was willing to rent his theatre, together with the services of his attaches and himself, to the Board of Trade. His own compensation was to be based upon his Saturday profits.

A little calculation proved that the cost of this proposition would mean but a few dollars to each merchant on the Board of Trade body. The publishers of the local papers were called in and they promised to support the plan in their colmuns. One of the newspapermen went so far as to suggest that a prize, in the form of merchandise, be offered for the best esay on "What Moving Pictures Mean to Me," written by the feminine members of the farmers' families.

The date for the big event was set four weeks off, to permit the working

(*Continued on page 34*)

UNIVERSAL COMEDIES

One Big Whirl of Fun

Every one reads humorous stories, jokes and grabs for the "funny section" of the Sunday paper. It's human nature to enjoy a good laugh. You can play on that desire and make money out of the opportunity by showing

Universal Comedies
NESTOR
L-KO
JOKER

They offer three kinds of comedy—the parlor kind—the broad kind—and the fresh, sparkling brand. Each is packed with smiles, chuckles and good, hearty laffs. They are the "movies" that the fans will come from all sections to see. They act as an ad for your house for days because folks laugh over what they saw for days and talk about it to their friends. Book through your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Seeds of Redemption

REX Two-Reel Society Drama. Written and produced by Robert F. Hill, with Claire Mersereau, the younger sister of the Bluebird star, in the lead. The story of a charming orphan, a jealous woman, a social vampire, and a kiddie whose innocent theft makes trouble for everybody.

Rita and Jack understand each other.

HOW the innocent theft by a baby of a string of pearls, which she takes for seeds and plants in garden nearly caused a tragedy, is the theme of "Seeds of Redemption," which was written and produced by Robert F. Hill and stars Claire Mersereau, the younger sister of the well-known Bluebird star.

Rita Ashley is the guest of Mrs. Warren, but she is expected to put in most of her time taking care of the little girl. Jack, the son, is the only one who pays much attention to her. Cora Maitland is the other guest, with designs on Jack. She tells Rita that her clothes are getting positively shabby. Rita then refuses to appear at the musicale that night, and Cora offers to buy her a gown. Rita rather angrily refuses.

Thomas Houpe is a young man with a curious position in society, who lives by a refined form of blackmail. He needs money, and reads in the paper of the house-party at the Warrens. He sees Cora's name among them, and sends word to her which compels her to go with him. At his rooms he tells her that it ought to be worth something to her to keep her past from Jack Warren.

In the Warren home, Rita is playing with the baby. They go into the garden and watch the planting of seeds. Rita tells the baby that flowers will grow from them. Jack returns and gives the baby a package, which she hides in Rita's room. That night Rita is dressing for the musicale in her old gown. The baby says that Santa Claus will be angry if she doesn't wear his gown. She opens the closet door and there is the box. Rita puts on the frock and goes down. Jack proposes to Rita, who asks him to be very sure before announcing their engagement. In the meantime, the baby is searching in Cora's room and finds her string of pearls. She thinks they are seeds, takes them out in the garden and plants them.

Later in the night Houpe and his pal come to the house with the intention of robbing it, and Cora lets them in. They chloroform Mrs. Warren, and are searching her room, when Jack, hearing a noise, comes in with a gun. Houpe trips Jack, who falls, and then shoots. Houpe falls dead. Rita awakens and comes in; she revives Mrs. Warren. The whole house is aroused and the police summoned.

The following morning the missing pearls bring new complications, as the police think it is an inside job. Cora says that it is strange that Rita should wear a new gown the night the pearls were missing, as she has no income. Jack, who has bought the frock, remains silent, as he fears to compromise the girl. As they are about to accuse Rita, the baby enters and says that Rita fibbed, as the pearls have not come up. She takes Jack out in the garden and shows them to him. Cora leaves the house, and Jack announces his engagement to Rita to his mother.

CAST.

Rita Ashley	Claire Mesereau
Jack Warren	Stanley Walpole
Cora Maitland	Marguerite Straselle
Mrs. Warren	Nellie Slattery
Thomas Houpe	Johnnie Walker
Baby Warren	Violet Axtell

"THE PLOW WOMAN."

(*Continued from page* 13)

promptly thought it Mary's, and ordered her from the house. To protect Ruth, Mary took the child and set out in the direction of the fort.

Fraser later tried to arrest Buck in the saloon, and a terrific battle ensued, during which the log building caught fire and was burned to the ground. The lieutenant was severely wounded and was rescued from the flames by a troop of soldiers, who were summoned by the shots and fire. Buck escaped through a window and immediately wrought up the Sioux Indians, who with their war paint on, started to sweep over the prairie. They met Mary as she was fleeing with the baby, and surrounding her, were about to murder her, when Buck saw the child. His white blood for once aroused, he fought the angry and blood-thirsty Indians, keeping Mary behind him, where they desperately struggled until rescued by Fraser and his troop. Buck was fatally wounded and died after being forgiven by Mary.

Meanwhile, Jack had come to Andy's cabin to warn him of the Indians and was happily surprised to find Ruth there. Andy, seeing him, and believing him the betrayer of Mary, managed to rise and, grappling with Jack, was about to strike him with a bowie knife, when Ruth in a frenzy threw herself before Fraser and told her father she was Jack's wife and it was their baby Mary took away. Andy was then pacified.

BLUEBIRD IDEAS

HERE is a feature that will appeal to the masses as well as the classes. If you have any mills or factories in your town make a special effort to reach the worker and their families.

Have some throwaways printed as follows and see that they are distributed in the vicinity of the factories—noon hour would best accomplish this and get best results.

Which do you prefer?
Honest labor or sinful ease?
"FIRES OF REBELLION"
Answers this burning question at the
(name) Theatre (day and date)

Have a young woman dressed as a mill hand pass out cards on your principal streets, reading:

Don't let the "FIRES OF REBELLION" guide you wrongly! Profit by my experience. See me at the (name) Theatre (day and date)

If practicable, place a whistle, similar to those used at factories, and connected with a compressed air tank, in front of your theatre. Blow this whistle at fifteen-minute intervals. Have a sign on it, reading: The Whistle Calls You—It Warns You—See "FIRES OF REBELLION" Here To-day.

Then use your regular mailing list with the attached copy. It will get results.

I want you to see my latest production, "FIRES OF REBELLION," which Manager (name) is to show at the (name) theatre on (day and date).

I consider Madge Garvey as absolutely the best role in my whole photoplay career. And its a wonderful story. One that teaches a lesson every one should know.

My supporting cast is superb and the photography is simply exquisite.

If you miss it you are losing a rare treat.

Cordially yours,
(Signed) DOROTHY PHILLIPS.

ADVANCE NOTICE

Jack Mulhall in "High Speed." With Fritzi Ridgeway. Five-Reel Comedy-Drama. Eleventh Butterfly Picture. Directed by George Sargent. Released July 16. Pork! Inspiration of backwoods congressmen; the crest of certain American nobility. Pork! To thee we sing. Not to plebian pork chops, but to pork as she is packed. In other words pork that is spelt in millions, which in turn makes its possessors purse proud and puffed with—pork. That was all that was the matter with Fritzi's mamma. So she sent Fritzi to a fashionable school and the smiling, happy girl came home with a finish that almost finished her poor old dad. She had acquired a blase manner and a languid air that drove her mother into a near trance of admiration, but which made dad sadly long for the little girl she had been. Besides, dad was strong for Jack King, known to his friends as "Speed," because—well, the reason is obvious, and dad didn't see how Speed could fall for anything as slow as Fritzi had become. But mamma had other plans. Count Englantine was her choice for a son-in-law, but that was before Speed saw Fritzi. In two weeks, just to make good his nickname, he had proposed and been accepted. Still Fritzi didn't wake up, and just for the effect it might have Speed suggested that they elope. Father was in on the plan, but Fritzi was so slow that mamma got next and sent her back to the count. Then things began to happen and your audiences will be given real entertainment in this wonderful Butterfly. It goes with "speed," believe me. There's more pep and ginger and suspense and good fun mixed up with strong dramatic situations than you usually see in five reels. Book this, good people, and play it up strong. It will make a hit and bring you friends and coin as well.

"Universal Current Events" is the big feature that will draw the men folks out to your theatre. It has an equal magnetic force to the women—but get the man and the chances are he will bring his entire family.

"Current Events" holds up to human eyes modern events that will be written into history. It cuts out all the uninteresting parts and shows the actual dramatic punch of the event caught while it is actually happening. It is more fascinating than a pictorial section of a newspaper or magazine, because it shows the full feature with the characters completing the actual event—not special poses.

"Current Events" has made a Whale of a Hit

It has no connection with either the Universal Animated Weekly or Universal Screen Magazine. It is an entirely new opportunity for Exhibitors which should not be missed by any one. Book "Current Events" through any Universal Exchange, or UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

A NEW LIGHTING METHOD.

(*Continued from page 25*)

in the act of lighting his cigar with a common match. This effect is reproduced on the screen with regulation motion picture speed in the same way that it appears in this picture. Every bit of the light illuminating his face comes from the "match" which Mr. Nickolaus holds in his hand.

The second picture is an illustration of the use of the new light in an ordinary lantern. The third shows Louise Lovely reading a book without difficulty from a light thrown from an ordinary table lamp, with the new lighting system. The centre illustration is of the same kind as the first, showing Herbert Rawlinson as he appears in the great Universal state rights feature, "Come Through," which is playing to unusual business at the Broadway Theatre, New York, now. The other pictures on the top row also show similar uses of this wonderful effect.

In the bottom line the first illustration shows the adaptation of the system to outdoor lighting. The second illustration shows how realistic an effect can be obtained with all of the light in the picture centered in the lamp over Dorothy Phillips' head. The three next illustrations show Mr. Nickolaus and Mr. Elmore experimenting with the light, and the last picture is one of Gypsy Hart enjoying the same light from a floor lamp.

The new lighting system has not only revolutionized lighting effects, but it has been the means of making a number of stories possible which were hitherto impossible.

Now that the picture is released, on the market and "over" properly, there is no danger in telling a little tale about "The Phantom's Secret." At the time this Butterfly Picture was under consideration at the Coast there was the unanimous opinion that a tremendous railroad wreck was absolutely necessary to put it over properly. Mr. R. H. Cochrane, who was there at the time, called Mr. Nickolaus into consultation, and referring to the lighting discovery which Nickolaus had just made and put into operation, he asked him if he could not arrange a lighting effect which would serve all of the purposes of an expensive railroad wreck, especially in view of the fact that the wreck was supposed to take place in a tunnel.

"By Jove!" said Nickolaus, "I think that that can be done. It would 'make' the picture."

He went to work on it, and in a few days returned to Mr. Cochrane with a plan which, if you are curious, gentle reader, you may see realistically depicted in the extraordinarily successful Butterfly Picture, "The Phantom's Secret." As Nickolaus said, it was "made" by a lighting effect, and some fifteen to fifty thousand dollars' worth of busted railroad paraphernalia was saved to the company. And what is more important, you would swear that the wreck actually took place.

"A YOUNG PATRIOT."

(*Continued from page 8*)

The grandfather enters the laboratory to find Vitez working with the strong-box. He holds him up, but when the foreigner makes a move toward him, and he fires, no sound is heard, the musket is too old. Vitez sneers and, springing upon the old man, begins to choke him. Tommy, having grabbed his sword, has sneaked down quietly after his granddad. Vitez slams him over against a bench and continues his work. Tommy, however, tells him he is a scrapper, and picks up the bottle of explosive. Vitez is horrified. Tommy hurls the bottle on the floor and a terrible explosion follows.

When Kate, Dick, the captain and the policemen enter the room, they find Vitez dying. Tommy, though injured, is trying to help his grandfather from the laboratory. A week later, Tommy sadly tells his grandfather that he knows he hasn't much chance of ever being a hero now that he is injured, but he changes his mind when the colonel, the captain and the sergeant visit him to present him with a medal, upon which is inscribed "To a Little Hero, from His Regiment."

Dan Russell, most genial of comedians, is working on an L-Ko in two reels, which bears the suggestive title of "Suits and Suitors." A fashion display in which some of the handsomest girls in Los Angeles took part makes a part of this picture, and the cost of the production may be imagained as the dresses they wore were made by Lucile of New York, London and Paris. Dan does some of his funniest work in the picture, which is directed by Noel Smith, and in which Gladys Varden plays the ingenue.

DODGING THE SUMMER SLUMP

(*Continued from page 21*)

up of an aggressive advertising campaign. When the big day finally arrived, even the oldest inhabitants were compelled to admit that it had any circus day they had ever seen, backed off the boards.

"Summer Night Parties" enabled another exhibitor to do a good business during the hot spell last year.

This showman knows practically everybody in his community and is in touch with all the social, fraternal and religious organizations. Recognizing the class instinct in the crowd, he set aside certain nights on which the photoplay patron could attend the show with the knowledge that the audience would be composed of people belonging to the same organization of which he or she was a member.

"Masonic Night," therefore attracted the Masons and their auxilary, the Eastern Star. "Elk's Night," brought out the members of that organization, while "Red Cross Night," found the house jammed with the people enrolled in that body, etc. At the same time, those people who were affiliated with no particular organization attended because of their desire to see moving pictures, so that the holding of the special nights had absolutely no harmful effect so far as the ordinary individual was concerned.

The ideas mentioned in the foregoing can be worked by the majority of exhibitors. The big city showman may doubt their efficiency in his particular case, but a little study will show him how to give them the twist that will enable him to put them to work.

After all, the big city is simply a number of small communities linked together. While the residents of these communities pride themselves upon their civic patriotism, their own little section gets the major part of their interest and affection. This is proven by the fact that practically every one of the separate communities possesses its own merchant body.

The exhibitor who desires to put to work the suggestions outlined in this article, should bear the foregoing in mind. Let him forget the big city and regard the community as a separate town of moderate population.

Where this is done, and the exhibitor displays the same aggressive salesmanship in going after business as is displayed by the live-wire merchant, the summer slump won't mean a blame thing in his young life.

A number of exhibitors have in mind the idea of raising their price five cents for night shows and not charging any war tax, paying it themselves.

"It's new-different W-o-n-d-e-r-f-u-l!"

That's the VERDICT of the People

Never before has a serial aroused and held such enthusiastic interest to the end as this "unguessable" mystery does for 15 weeks.

BEN WILSON
NEVA GERBER
JOS. GIRARD

with a big cast have scored a wonderful success in

"The VOICE on the WIRE"

Every conceivable business-getting aid is ready for you—all kinds of tried and proven house packing box office feeders are waiting for alert exhibitors to aid them in cashing in on this gripping serial. Get in touch with your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President ("The Largest Film Manufacturing Concern in the Universe"), 1600 Broadway, New York.

"Dolly, dear, I just made $20,000 easy money. Let's elope to Mexico."

"Bombs and Bandits"

L—KO Two-Reel Komedy. Directed by A. Jaescheke, under supervision of J. G. Blystone. Featuring Sammy Burns in a mixture of Mexico, money, murder, machines and marauders, which must be seen to be appreciated.

A JAESCHEKE says he is responsible for "Bombs and Bandits," an L-Ko supervised by J. G. Blystone, and in which Sammy Burns and Dolly Dimples have a series of adventures which culminate in a fiery death for Sammy and an eleventh-instant rescue for the girl. The plan is as follows:

The Mayor and the Chief of Police have offices in the same building and are both enamored of the chief's stenographer. She has entangled their middle-aged hearts in her curls and both are determined to win her. Dolly, in the meantime, gives most of her attention to young Sammy, secretary to the Mayor, a dashing young blade who wears the loudest socks in town.

The two old chaps each wager ten thousand dollars on the winner of fair Dolly's hand. Each is sure that he is betting on a cinch. They place their money with Sammy, telling him to take it to the bank for them. The temptation is too great. Sammy calls Dolly and tells her that he has just made $20,000 easy money, and invites her to beat it to Mexico with him. She agrees, and they start in his car.

It is a dull day for Ignatz Tamale and his bandits, for no one has been either killed or tortured thus far, since sunrise. When Sammy and Dolly appear in their car, they fall an easy prey to the bandit chief, who decides to hold them for ransom. He sends a wire to the Mayor, telling him that he is holding the secretary and the stenographer. The Mayor and the Chief remember their ten thousand dollars simultaneously. The call out the police, the railroad cops and the aerial patrol and all set out for Mexico.

Dolly and Sammy are in a room made of steel, the walls of which are gradually closing in on them. The only open wall leads to a pit of flame. They are pushed nearer and nearer the terrible death. As the hours go on and the ransom money does not arrive. At last, just as they are about to skid over the edge, the advance guard of police arrives. The bride is saved from a fiery death, but Sammy is heartlessly left to be pushed over the edge.

CAST.

Mayor	Vin Moore
Chief of Police	Bill Bevan
Captain of Police	Chas. Inslee
Mayor's Secretary	Sammy Burns
The Stenog	Dolly Dimples

L-KOMIUMS.

Vin Moore has just completed a schoolroom picture called "Blackboards and Blackmail in which the board of education of a village town unwittingly hire a vampire to teach the young idea how to shoot.

A County Fair racetrack figures in the coming L-Ko, called "Vamping Reuben's Millions," which Dick Smith is working on at present. He has taken Eddie Barry under his wing, and is featuring him in this komedy. The whole technical force of the L-Ko studio was called in to complete the racetrack set on time. The plans for it were sent on from New York, and were drawn by the architects Collins & Collins.

Another L-KO

Comedy Scream

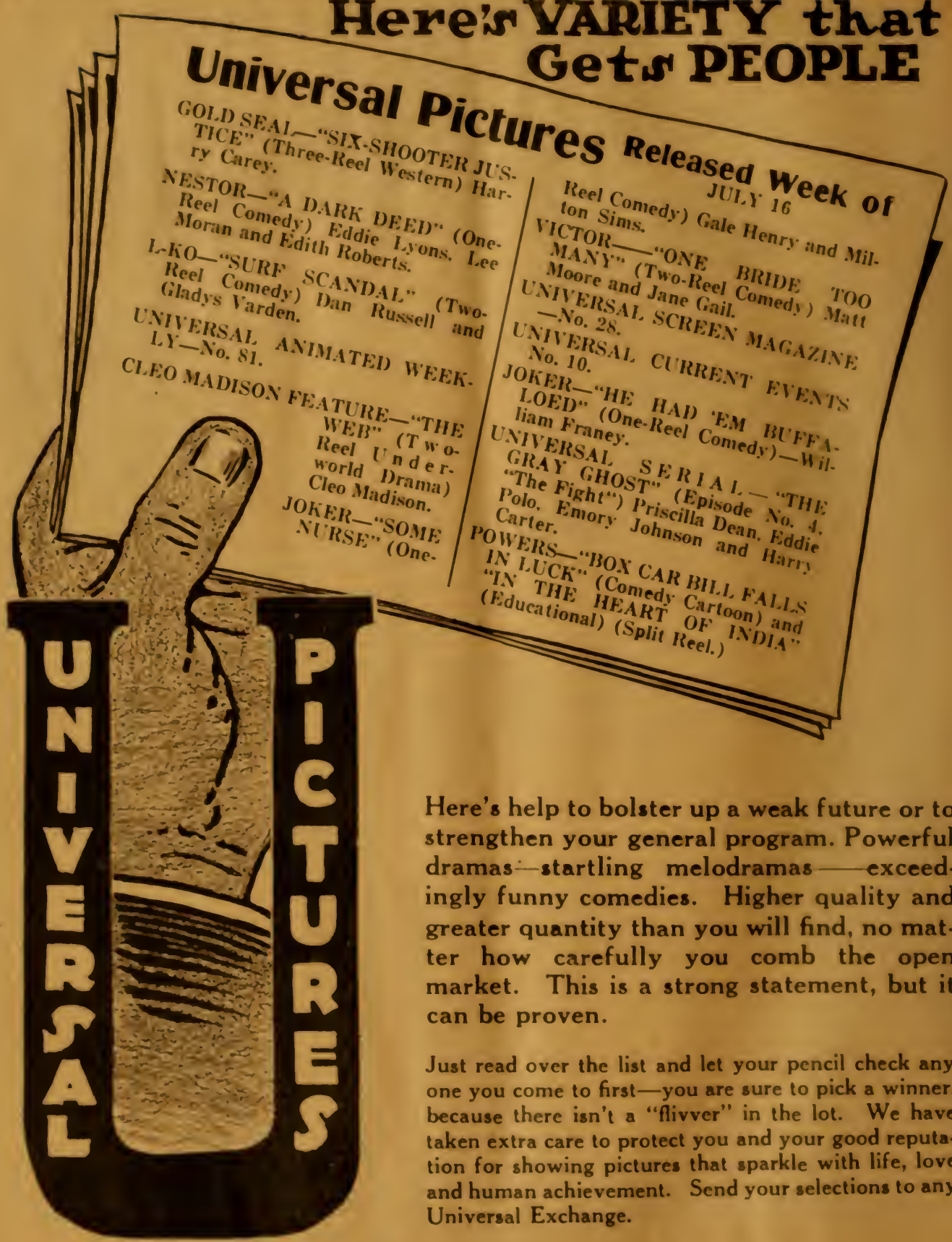
It's a Riot In a Bake Shop

"HEARTS AND FLOUR" is a real burlesque that will get over with any audience in the world. L-KO comedies pull some absurd stunts in this picture. Book—"HEARTS AND FLOUR" —also book these: "Her Daring Caring Ways," "Where Is My Che-ild?" "Bombs and Bandits." Start an L-KO night in your house. Get your crowds coming on comedy nights. People want comedies. L-KO's supply the demand. See these releases if you can, then—

Start an L-KO Night in Your House

Book Thru Any of Our 73 Universal Exchanges

Here's VARIETY that Gets PEOPLE


Universal Pictures Released Week of JULY 16
GOLD SEAL—"SIX-SHOOTER JUSTICE" (Three-Reel Western) Harry Carey.
NESTOR—"A DARK DEED" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"SURF SCANDAL" (Two-Reel Comedy) Dan Russell and Gladys Varden.
UNIVERSAL ANIMATED WEEKLY—No. 81.
CLEO MADISON FEATURE—"THE WEB" (Two-Reel Underworld Drama) Cleo Madison.
JOKER—"SOME NURSE" (One-Reel Comedy) Gale Henry and Milton Sims.
VICTOR—"ONE BRIDE TOO MANY" (Two-Reel Comedy) Matt Moore and Jane Gail.
UNIVERSAL SCREEN MAGAZINE—No. 28.
UNIVERSAL CURRENT EVENTS No. 10.
JOKER—"HE HAD 'EM BUFFALOED" (One-Reel Comedy)—William Franey.
UNIVERSAL SERIAL—"THE GRAY GHOST" (Episode No. 4, "The Fight") Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.
POWERS—"BOX CAR BILL FALLS IN LUCK" (Comedy Cartoon) and "IN THE HEART OF INDIA" (Educational) (Split Reel.)
UNIVERSAL PICTURES

Here's help to bolster up a weak future or to strengthen your general program. Powerful dramas—startling melodramas—exceedingly funny comedies. Higher quality and greater quantity than you will find, no matter how carefully you comb the open market. This is a strong statement, but it can be proven.

Just read over the list and let your pencil check any one you come to first—you are sure to pick a winner, because there isn't a "flivver" in the lot. We have taken extra care to protect you and your good reputation for showing pictures that sparkle with life, love and human achievement. Send your selections to any Universal Exchange.

THIS WEEK'S PROGRAM

SPECIALS FOR THE WEEK OF JULY 2.

02528 BUTTERFLY—Mary MacLaren in "The Plow Woman" (5 reels). 1-3-6

02529 NESTOR—"Poor Peter Pious" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02530 GOLD SEAL—"A Young Patriot" (3 reel Military dr.) (Mignon Anderson). 1-3-6

02532 L-KO—"Bombs and Bandits" (2 reel Com.) with Sammy Burns. 1-3-6

02533 UNIVERSAL ANIMATED WEEKLY—No. 79.

02537 UNIVERSAL SCREEN MAGAZINE—Issue 26.

02540 JOKER—"The Twitching Hour" (Com.) (Gale Henry-Milton Sims). 1

02542 POWERS—"China Awakened" (A Hy. Mayer Travelaugh). 1

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea" (Com. Cart.)
"The Cross-Eyed Submarine" (3 R. Burlesque). 1-3-6

02539 UNIVERSAL CURRENT EVENTS—Issue 8.

02544 UNIVERSAL SPECIAL—Priscilla Dean, Eddi Polo and Harry Carter in "The Gray Ghost" (Episode No. 2) "The Mysterious Message" (2 reels). 1-3-6

REGULAR RELEASES.

02531 VICTOR—"Not Too Thin To Fight" (Com.) (Eileen Sedgwick). 1

02534 VICTOR—"Daredevil Dan" (Comedy) (Ruth Stonehouse). 1

02535 REX—"Seeds Of Redemption" (2 reel Society dr.) (Claire Mersereau). 1-3-6

02536 NESTOR—"Five Little Widows" (2 reel Com.) (Eddie Lyons-Lee Moran). 1-3-6

02538 BISON—Harry Carey in "The Wrong Man" (2 r. Western dr.) with Fritzi Ridgeway. 1-3-6

02541 IMP—"The Girl in the Limousine" (drama) (Molly Malone-Lee Hill). 1

02543 BIG U—"The Mad Stampede" (drama) (Jane Bernoudy). 1

NEXT WEEK

SPECIALS FOR THE WEEK OF JULY 9.

02545 BUTTERFLY—"The Reed Case" (5 reels) (Allen Holubar-Louise Lovely). 1-3-6

02546 NESTOR—"Minding the Baby" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02549 L-KO—"Hearts and Flour" (2 reel Com.) (Bob MacKenzie, Eva Novak and C. Ryckman). 1-3-6

02550 UNIVERSAL ANIMATED WEEKLY—No. 80.

02552 REX—"Three Women of France" (2 reel War dr.) (Jack Mulhall-Irene Hunt). 1-3-6

02555 BISON—"Double Suspicion" (2 reel West. dr.) (Neal Hart-Janet Eastman). 1-3-6

02557 JOKER—"Kitchenella" (Com.) (Gale Henry-Milton Sims). 1

02559 POWERS—"Monkey Love" (Com. Cart.) and "In the Rocks of India" (Dorsey Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02556 UNIVERSAL CURRENT EVENTS—Issue 9.

02561 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 3) "The Warning" (2 reels). 1-3-6

REGULAR RELEASES.

02547 GOLD SEAL—"A Limb of Satan" (3 reel dr.) (Ruth Stonehouse). 1-3-6

02548 VICTOR—"The Paper Hanger's Revenge" (Com.) (Eileen Sedgwick). 1

02551 VICTOR—"Meet My Wife" (Com.) (Neal Hart-Mignon Anderson). 1

02554 VICTOR—"Kicked Out" (2 reel Com. dr.) (Carter De Haven). 1-3-6

02558 IMP—"Hatton of Headquarters" (dr.) (Lee Hill-Charles Mailes). 1

02560 BIG U—"The Punishment" (drama) (Robert Leonard). 1

The WEEK AFTER

UNIVERSAL PICTURES RELEASED WEEK OF JULY 15.

02563 GOLD SEAL—Harry Carey in "Six Shooter Justice" (3 reel Western dr.) with Claire Du Brey). 1-3-6

02564 NESTOR—"A Dark Deed" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02565 L-KO—"Surf Scandal" (2 reel Com.) (Dan Russel-Gladys Varden). 1-3-6

02566 UNIVERSAL ANIMATED WEEKLY—Weekly No. 81.

02567 STAR FEATURETTE—"The Web" (2 reel Society dr.) (Cleo Madison). 1-3-6

02567 JOKER—"Some Nurse" (Com.) (Gale Henry-Milton Sims). 1

02569 VICTOR—"One Bride Too Many" (2 reel Com. drama) (Matt Moore-Jane Gail). 1-3-6

02571 UNIVERSAL CURRENT EVENTS—Issue No .28. 1

02571 UNIVERSAY CURRENT EVENTS—Issue No. 10. (Shipping date July 4.) 1

02572 JOKER—"He Had 'Em Buffaloed" (Com.) (William Franey). 1

02573 POWERS—"Box Car Bill Falls In Luck" (Comic Cart.) and "In the Heart of India" (Ed.) 1

02574 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 4) "The Fight" (2 reels). 1-3-6

Musical Setting for

"THE PLOW WOMAN"

and the Universal Program for Week of July 2

Specially selected and compiled by M. Winkler.

This picture does not suggest any music theme.

1. "*By the River,*" Romance, (12-8 Andante Sostenuto), by Morse, until "The Wilderness had thought Mary." 2. "*Heart Wounds,*" (Dramatic Allegretto) by Grieg, until "She was ready to suffer." 3. "*Dramatic Tension,*" by Funck, until "The fort was a part," etc. 4. "*Simple Aveu,*" (4-4 Moderato) by Thome, until "Cloud scene." 5. Silence—Watch bugle call and cannon shot followed by 6. "*After Sunset,*" (Dramatic Moderato) by Pryor, until "Father was right." 7. "*Indian War Dance,*" by Geo. Smith, until "No wonder this boy's father," etc. 8. "*Scalp Dance,*" (Indian Characteristic) by Lake, until "Interior of room." 9. "*Dramatic Tension No. 1,*" by Reisinger, until "I'll be your brother." 10. "*Lamento,*" (4-4 Dramatic Andante) by Gabriel Marie, until "If you'll hit me," etc. 11. "*Dramatic Tension,*" by Winkler, until "That night Mary," etc. 12. "*Serenade,*" (4-4 Moderato) by Wilor, until "At the soldiers' rest." 13. "*Prelude Du Deluge,*" (4-4 Adagio) by Saint Saens, until "Storm scene." 14. "*Erl King,*" (Dramatic Agitato) by Schubert, until "You'll be all right now." 15. "*Maximilian,*" (Dramatic Overture) by Ascher, until "There was a school at Bismark." 16. "*My Dreams,*" (6-8 Andante Moderato) by Dorathy Lee, until "She knew that he would fulfill." 17. "*La Grace,*" (4-4 Moderato) by Bohm, until "Interior of barroom." 18. Piano Solo—improvise to action until "The fight." 19. Good Hurry to action(Watch bugle call) until "After the fight." 20. "*Indian Love Theme,*" by Winkler, until "I've got to go to Bismark." 21. "*Olympia,*" (Dramatic Overture) by Ascher, until "All the way home." 22. "*Fifth Nocturne,*" (6-8 Allegretto) until "Indians in view." 23. "*Allegro Hurry,*" by Becker, until "Burning fort." 24. "*Lion Chase,*" (Grand Galop) by Koelling, until "Peace came with healing wing." 25. "*Under the Harvest Moon,*" Reverie, by Ball, until the end.

NESTOR—"Poor Peter Pious" ..... (Comedy)

1. "*Amour Du Papillion,*" by Henneberg. 2. "*In the Bungalow,*" by Langey, until end.

GOLD SEAL—"A Young Patriot" ..... (Three Reels)

REEL I.

1. "*Triumphant American March,*" by Von der Mehden, until "You're sitting on my map." 2. "*Bitter Sweets,*" Intermezzo, by Engelman, until "We're some scrappers." 3. "*Indigenous March,*" by Lake, until "Niklow Vitez," etc. 4. "*Idillo,*" by Lack, until end of Reel 1.

REEL II.

5. "*Valse Lente,*" by Schuett, until "Bedtime was a big event." 6. Long Battle Hurry to action, until "Exterior scene." 7. "*Poor Relations,*" by Bendix, until "Telephoning." 8. "*Menuet des Follets,*" by Berlioz, until end of Reel 2.

REEL III.

9. Lon Mysterioso to action until "The fight." 10. "*Allegro,*" by Bach, until "The sword that flashed." 11. "*Agitato*" to action, until "Explosion." 12. Produce effect followed by 13. "*Carnotine,*" by Bohm, until end.

VICTOR—"Not Too Thin to Fight" ..... (Comedy)

1. "*Intermezzo,*" by Pierne. 2. "*Dansyane,*" by Blon, until end.

VICTOR—"Dare-Devil Dan" ..... (Comedy)

1. "*Grazielle,*" (Valse Italienne) by Kretschmar. 2. "*Tunisia,*" Intermezzo, by Laurendau, until end.

NESTOR—"Five Little Widows"..(2-Reel Comedy)

REEL I.

1. "*Salome,*" by Tobani. 2. "*Affaire D'Amour,*" by Gavotte, until end of Reel 1.

REEL II.

3. "*Vampire Galop,*" by Cruger. 4. "*Bijou,*" Gavotte, by Tobani, until end.

BISON—"The Wrong Man" ..... (Two Reels)

REEL I.

1. "*Western Moderato,* by Bach, until "You two are big enough." 2. "*Wild Rosebud,*" by Tobani, until "There were no rivals." 3. "*Western Allegro,*" by Winkler, until "The Fight." 4. Hurry to action, until "After the fight." 5. "*Quietude,*" by Gregh, until end of Reel 1.

REEL II.

6. Good Galop to action, until "After the fight." 7. "*Grandiflora Morceau,*" by Stundt, until "When Ben's jail," etc. 8. "*Lamento,*" by Gabriel—Marie until the end.

JOKER—"The Twitching Hour" ..... (Comedy)

1. "*Joker March,*" by Lake. 2. "*Trombone Sneeze,*" by Sorensen, until end.

BIG U—"The Mad Stampede" ..... (Drama)

1. "*Extase,*" by Ganne. 2. "*Larva,*" by Grieg. 3. "*La Grace,*" Morceau, by Bohm, until end.

IMP—"A GIRL IN THE LIMOUSINE" ..... (Drama)

1. "*Olympia Overture,*" by Ascher, until "The fight." 2. "*Hurry No. 4,*" by Lake, until "We knew you were after us." 3. "*Idyl,*" by Hyman, until "That evening." 4. "*Reverie,*" by Rubens, until "A matter of minutes." 5. "*The Chase,*" by Koelling, until "I'm going back home." 6. "*Adoration,*" by Barnard, until end.

"The PURPLE MASK"

Sixteen weeks of exciting photoplay—of thrills and suspense—the pep and punch that makes the fans come back for more. These two well known stars

Grace Cunard & Francis Ford

and a strong supporting cast fill "The Purple Mask" with sensational action that makes the audience gasp. Get the COMPLETE AD CAMPAIGN BOOK that shows all the ready prepared ads—posters—and novelties. Book through your nearest Universal Exchange.

Musical Setting for "Fires of Rebellion"

THEME—Serenade (6-8 Andantino) R. Czerwonky. Specially Selected and Compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

SUB-TITLES, ETC.	TIME	NAME OF COMPOSITIONS
Opening	3 Min. & 35 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor.
T What Had Dan Ever Done?	55 Seconds	Continue to action (Watch for steam whistle).
T Cora Hayes Apt to Play	1 Min. & 35 Sec	Silver Bell (4-4 Gavotte) by Isenman.
S Helen Had Kept, etc.	55 Seconds	Dramatic Tension No. 1 by Ascher.
S The Fight	50 Seconds	Agitato to action
Show Us the Way	1 Min. & 5 Sec	Finale from Arlele (Allegro) by Bach.
S Beginning of Reel 2	2 Min. & 25 Sec	Erl King (Dramatic Agitato) by Schubert.
T Helen Was Accepted	3 Minutes	Dreams of Love (6-4 Poco Allegro con affectto) by Liszt.
T It Was the Adjustment	4 Min. & 10 Sec	..... Theme
T Garwey Possessed a Sudden Wealth	1 Min. & 20 Sec.	Sweet Summer Rose (3-4 Andante) by Armand.
T Another Month to Feed	3 Min. & 25 Sec.	Ruby Sweetheart (6-8 Allegretto) by Corri.
S Letter	1 Min. & 20 Sec.	Dramatic Adagio by Kretschmer
T Blake Had Prepared a Surprise	2 Min. & 20 Sec.	..... Theme
S Drunken Father Opens Door	7 Minutes	Cavantine (Dramatic Andante) by Bohm.
T Don't Stop to Cash the Check	1 Min. & 40 Sec.	Heloise Intermezzo (2-4 Andantino) by Langey.
T Cora's Employer Gave Madge, etc.	2 Min. & 40 Sec.	Valse Lente by Schnette.
T Cora Had Heard Only	2 Min. & 35 Sec.	Longing Dramatic Andante by Bendix
T Madge Was Dazzled	2 Min. & 50 Sec.	Popular One Step.
T Madge's Soul Grew Sick	2 Min. & 50 Sec.	Melting (Dramatic Andante) by Bendix.
T Untrained In Any Craft	2 Min. & 10 Sec.	..... Theme
T The Poster Is Finished	4 Minutes	Dawn of Hope (4-4 Andante) by Casella.
T With Each Flight of Stairs	2 Min. & 40 Sec.	Nocturnal Piece (4-4 Andante) by Schumann.
T Don't Remember, Do You?	3 Min. & 5 Sec	Erl King (Dramatic Agitato) by Schubert.
S The Fight	1 Min. & 15 Sec	Agitato to action
S After the Fight	3 Minutes	..... Theme

Marie Walcamp & Eddie Polo

"Liberty," the intense patriotic 20 episode serial, snaps with a rapid-fire action that pulls resounding applause at every performance.

BOOK IT

"LIBERTY" electrifies the audience with its speed, its astounding thrills and makes the fans gasp with amazement at its mighty action. If you have never shown it, BOOK IT NOW. If it has already appeared in your town, don't hesitate to BOOK IT REPEAT. Completely prepared posters, newspaper ads, players' cuts, heralds—every necessary help to enable you to make a great clean-up.

Book Through Any of the 75 Universal Exchanges

"THE TWITCHING HOUR."

Joker Comedy.

Written by Tom Gibson.
Produced by Allen Curtis.

Cleopatra	Gale Henry
Launcelot	Milton Sims

Cleopatra and Launcelot, employees at the hotel, want to be married, but when they set fire to the hotel, the proprietor fines them their wages for the week. There is a mysterious guest in the hotel, who has a black box which he places in the safe. Cleopatra and Launcelot determine to blow it up. They get a big charge of dynamite, and blow open the safe, then beat it in a rig. The mysterious one follows, and the sheriff, who thinks him to be a spy wanted by the government, follows the foreigner. The mysterious one overtakes them, but the sheriff arrives on the scene and takes him into custody. He is a spy, and there is a reward for his capture, which is given to Cleopatra and Launcelot. So they marry after all.

"POOR PETER PIOUS."

Nestor Comedy.

Story by Lyons and Moran.
Scenario by Fred A. Palmer.
Produced by L. W. Chaudet.

CAST.

A Persistent Lover	Eddie Lyons
A Young Missionary	Lee Moran
Eddie's Love	Edith Roberts
Her Father	Fred Gamble

Father will not allow Eddie to marry Edith, saying that he has reserved her for the son of his old friend, who is a missionary, and coming to visit them. Eddie goes to the station and meets Peter Pious, the missionary, and tells him that he will take him to Edith's. He takes him to his own place instead, and when Peter goes to take a bath, Eddie steals his clothes and goes to Edith's disguised. He telephones the hospital that there is an insane man in th bathroom. At the Gamble's, Eddie, as the missionary, disgusts the old people and their guests by drinking and smoking. Peter Pious escapes from the ambulance, and the attendants chose him down the street. He finally arrives at the Gambles, and comes through the window. Eddie is exposed, but is forgiven when Peter says that he has a wife and five children.

"NOT TOO THIN TO FIGHT."

Victor Comedy.

Scenario by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Widow	Eileen Sedgwick
Ralph	Ralph McComas
Willie	Milton Sims
Doctor	Ed. Baker
McDuffee	Charles Haefli

Ralph is in love with the widow, but she says she cannot marry him as she has her delicate brother to care for. Ralph plans to make brother into a strong man. He takes him to a gym and finally the boy develops so much that he challenges the champion McDuffee to a fight. The doctor is devoted to the widow, but he steals a necklace from her, and when he goes to the athletic club to see the fight, he bets the necklace against Willie. Eileen hears where her brother is, and rushes to the club. She sits next the doctor and is furious that he bets against her brother. Willi is victorious, and then Eileen finds out that the doctor has bet her necklace. She tells Willie to throw him out, but the policeman saves him.

BOOKINGS ACCEPTED ON GOD'S LAW

You, who have never seen "God's Law"—who have never shown "God's Law," cannot form the slightest conception of what a tremendous grip this stupendous Lois Weber production gets on an audience. You cannot form any idea of what an immense power this enthralling production swings. You cannot imagine the vivid appeal that lies in the story or the strength of its punch.

It's Forceful Appeal Had a Powerful Effect on the Pennsylvania State Legislature

When the question of repealing capital punishment came before the Pennsylvania State Legislature the opponents to capital punishment were very much in the minority, but, AFTER "GOD'S LAW" WAS SHOWN THE VOTE WAS WITHIN A FRACTION OF BEING A TIE.

"God's Law" was Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," "Hypocrites," "Jewel," "Scandal" and others.

Direct bookings are now accepted on all unsold State Rights Territory. Direct bookings will also be accepted (until futher notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. For Bookings or for State Rights, address STATE RIGHTS DEPARTMENT of the

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CARL LAEMMLE, President,

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First and Only Serial ever Filmed from

SATURDAY EVENING POST Sto

Directed by **Stuart Paton, Producer of "20000 Leagues Under the S**

Based on the famous Saturday Evening Post story, "LOOT," by Arthur Somers Roche, the thrilling plot of "THE GRAY GHOST" is already familiar to, or has been read by over ten million (10,000,000) people. There is a ready-made audience waiting you among the thousands of Saturday Evening Post readers in your section.

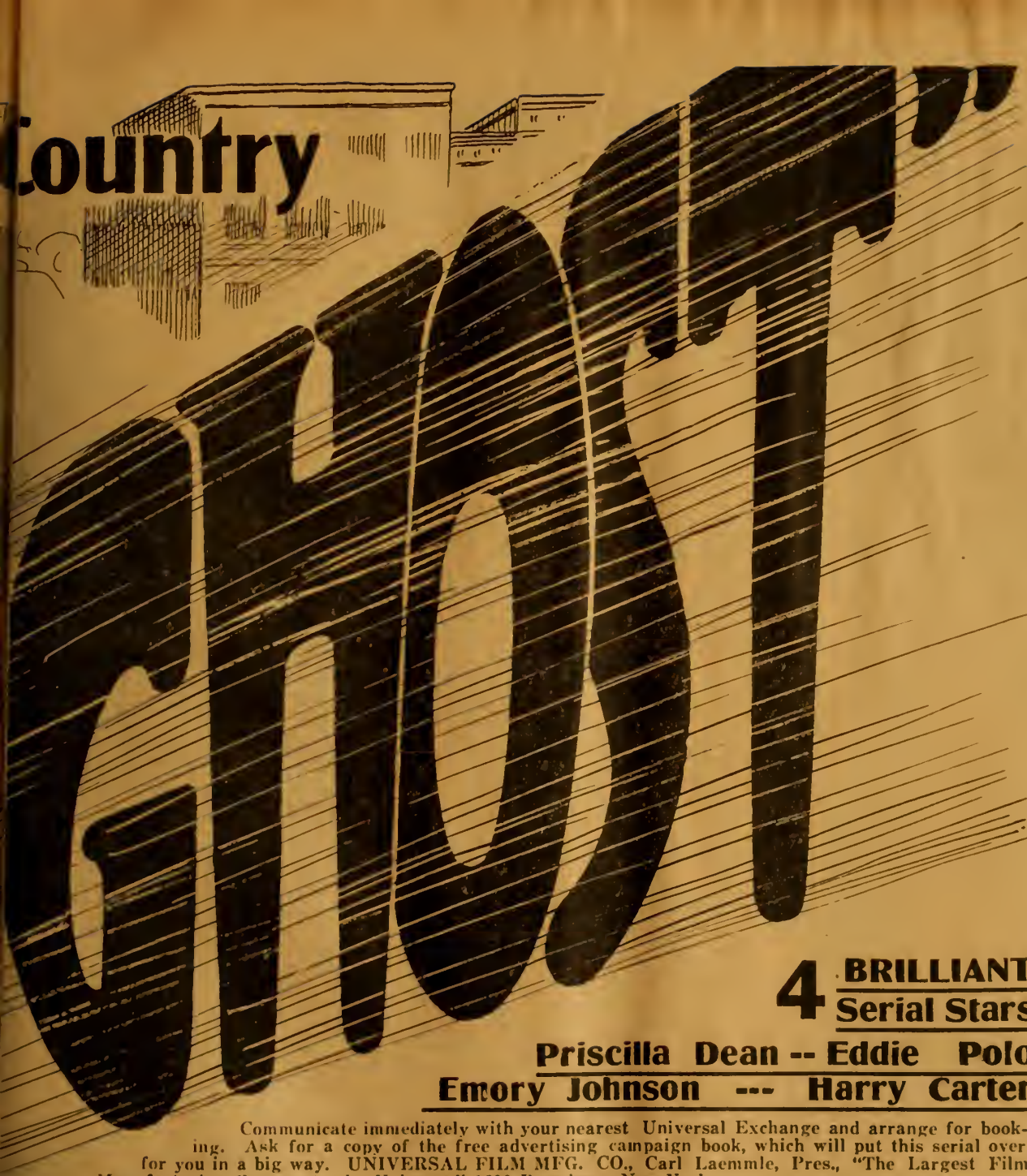
10,000,000 PEOPLE

Have Read this Big Story

This is the Saturday Evening Post's own estimate, based on five readers to each of the more than two million copies in circulation. Crammed with incident, mystery, thrills and suspense, featuring four brilliant serial stars, the supreme serial success of the season is

THE GRAY

Book thru



4 BRILLIANT Serial Stars

Priscilla Dean -- Eddie Polo

Emory Johnson --- Harry Carter

Communicate immediately with your nearest Universal Exchange and arrange for booking. Ask for a copy of the free advertising campaign book, which will put this serial over for you in a big way. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

of our 73 Universal Exchanges

DOROTHY PHILLIPS

BLUEBIRD STAR

Idol of a million fans, Dorothy Phillips shows her wonderful dramatic powers as she brilliantly plays the lead in

Hell Morgan's Girl

This gripping photo-drama is the most powerful box-office attraction of the year. It plays capacity wherever shown. In Los Angeles it played to 30,000 people in six days against Pickford, Farnum, Young, Kellerman, Clark and Sweet. "Hell Morgan's Girl" has brought home more money to Exhibitors than any other feature on the market.

Book it—Play it Then Repeat

This immense story of the notorious Barbary Coast in San Francisco at the time of the great fire makes a tremendous story that holds the audience in a grip of enthralled silence. Book it TODAY through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

"CHINA AWAKENED."

Powers' Hy Mayer Travelaugh.

Based on Remarkable Scenes from the Dorsey Expedition.

The Yangtze River is the scene of the commencement of this combination of Doctor Dorsey, with the inimitable art of Hy Mayer. We see steamers leaving Ichang for Hankow. The scene then changes into a cartoon. A pagoda at Ichang towers seven stories in height, while the houses of the poor are poor and low. Drawings are interspersed with the pictures. Great junks transport the commerce on the broad waters of the river.

"THE MAD STAMPEDE."

Big U Drama.

Based on the poem "Lasca," by F. Desprez.
Directed by J. Farrell MacDonald.
With Jane Bernoudy.

John is thinking of the past, when two cowboys appear. He tells them the story of Lasca. Years before he had ridden the range in Texas and loved the girl, who was as fearless as a man. She was always laughing, except when he made her jealous by attention to other women. Once when he flirted with a pretty Mexican she stabbed him in the shoulder. Then one day they rode off. Beside their camp-fire they forgot everything but each other. Suddenly the Texas norther was upon them, and the cattle all around them were stampeded. There was but one thing to do, to try to keep ahead of them. Both on one horse they fled before the herd. But it was useless. John knew that the only thing that could save them was to shoot the horse and crouch under its body, taking their chance. He attempted to carry out the plan, but the horse ran away and he was thrown and hurt. Lasca then fell over him, and with her body protected him from the hoofs of the cattle. When they had passed and he regained consciousness, she was dead. He buried her there on the plain, and never forgot her.

"DAREDEVIL DAN."

Victor Comedy.

Story by Ruth Stonehouse.
Scenario by Charles Wilson, Jr.
Produced by Ruth Stonehouse.

CAST.

Mary Ann Kelly ... Ruth Stonehouse
Her Mother ... Lydia Yeamans Titus

Mary Ann Kelly wants to be a gunman. One night, when her mother is asleep, she dresses in an old coat and trousers and, taking an old musket which had belonged to her father, she goes out and holds up the soda-clerk. At first he is frightened, but he sees the curls under her cap and calls her attention to a policeman. She leaves in a hurry. She regains her courage and enters a saloon. She crawls under a table and hears three crooks planning a job. She hears their names, and determines to follow them and be a great gunman. She is arrested as suspicious on the way, and taken to the station. Here she says that she is "Daredevil Dan, the Dangerous Dago," but her curls again betray her. Her mother misses her and comes to the station. Mary Ann is scolded and released, and decides that she will be a cop as they are mostly all Irish.

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Release in the Universal Program of Two Weeks from This Week

Harry Carey in "Six Shooter Justice." With Claire Du Brey. Three Reel Gold Seal Western Surprise Drama. Directed by Fred Kelsey. Released July 17.

Claire and her father, on the way to a new mining "strike," get lost and wander into Jawbone, a disreputable desert camp. Here Claire meets a good-looking "bad man," Mike, and a bad-looking "good" man, Cheyenne Harry. Mike volunteers to guide Claire and her dad, and incidentally has his eyes on the old man's coin. The party get lost in the desert and finally stumble on a water hole. It is marked "poisoned," but Mike removes the sign and after drinking the water the old man dies. Harry in the meantime is worrying about Claire, who has plainly shown her preference for Mike. So he takes a ride into the desert and finds them. They return to Jawbone, where Mike tries to do Harry up. In one of the grandest little fights ever filmed Harry gets the best of the situation, and it doesn't take long to open Claire's eyes to the fact that she had been wrongly judging the two men by surface appearances, and that Harry is worthy of the final close-up and fade-out. A wonderful Western picture. Boost it.

Eddie Lyons and Lee Moran in "A Dark Deed." With Edith Roberts. Nestor Comedy Scream Directed by L. W. Chaudet. Released July 17. Just because

Eddie loved Edith was no reason why he should want her to follow her own sweet will in all things. So when she began taking lessons in Hindoo Magic from a celebrated Swami, Eddie decided he'd stop it. He induced Lee to impersonate the guy from East India's coral strand and then the fun began. The police were after an East Indian faker and raided the house. The climax and the final punch in this clever comedy will win every audience that sees it.

Cleo Madison in "The Web." With Jack Nelson and Gretchen Lederer. Two Reel Cleo Madison Feature. Underworld Drama. Directed by Geo. Cochrane.

Released July 19. Cleo loved jewels and didn't hesitate to appropriate any she found lying around. Careless Cleo. She and Joe were pals on this, so when Cleo met Jack—Joe was peeved. However, Jack introduced Cleo into a wealthy home, where she got the combination of the jewel safe. As Joe emerged from the house one dark night with the jewels in his kick, a mysterious hand nabbed them. Cleo accused him of the double-cross. Then Jack appeared with them, giving them to Cleo to keep for him. With this as a starter there is worked out one of the cleverest plots you ever saw, and with a punch-ending that will send the fans home happy.

William Franey in "He Had 'Em Buffaloed." One Reel Joker Comedy Haw-Haw. Directed by Wm. Beaudine. Released July 21. The boys in a bum

western town elect Bill, a bum, sheriff, just for a joke. Trouble starts in a dance hall and Bill takes refuge in the old stagecoach in the yard. He goes to sleep and on waking finds that the stage is on its way with a shipment of gold. The stage is held up and Bill's dander rises. In one of the funniest burlesque scenes ever filmed, he captures the robbers, saves the coin and grabs a girl, all by himself. A humdinger comedy, if ever there was one.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

JUNE—
10—*Them Were the Happy Days*.....(Com. Cart.)
and *Superstitious China*.....(Split Reel)
17—*A Pinky Pup*.....(Com. Cart.)
and *China At Work and At Play* (Dorsey Ed.)
24—*Young Nick Carter, Detective*.....(Com. Cart.)
and *"China's Wonderland"* (Dorsey Ed.)

REX.

JUNE—
3—*The Purple Scar*.....(2 R. Drama)
Constance Johnson.
7—Tacky Sue's Romance..(2-R. Human-Int. Dr.)
Ruth Stonehouse.
21—Helen Grayson's Strategy.....(2-R. Society Dr.)
Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

MAY—
28—Ben Wilson in "The Voice on the Wire," Episode No. 12, "The Sign of the Thumb".....(2 Reels)
With *Neva Gerber.*

JUNE—
4—Ben Wilson in "The Voice on the Wire," Episode No. 13, "'Twixt Death and Dawn".....(2 Reels)
with *Neva Gerber.*
11—Ben Wilson in "The Voice on the Wire," Episode No. 14, "The Light of Dawn".....(2 Reels)
With *Neva Gerber.*
18—Ben Wilson in "The Voice on the Wire," Episode No. 15, "The Living Death".....(2 Reels)
with *Neva Gerber.*

VICTOR.

JUNE—
1—*By Speshul Delivery*.....(Comedy)
5—*A Box of Tricks*.....(Comedy)
12—*Making Monkey Business*.....(Comedy)
14—*The Flopping Uplifter*.....(Comedy)
15—*A Blissful Calamity*.....(2 R. C. D.)
19—*A Pirate Bold*.....(Comedy)

LAEMMLE

MAY—
18—Her Great Dilemma.....(2-R. Drama)
Lee Hill and *Louise Lovely.*
25—Money's Mockery.....(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love*.....(Drama)

JUNE—
6—*The Missing Wallet*.....(Drama)
20—*Bartered Youth*.....(Drama)

UNIVERSAL ANIMATED WEEKLY.

MAY—
30—*Animated Weekly, Vol. 2, No. 74*.....(News)

JUNE—
6—*Animated Weekly, Vol. 2, No. 75*.....(News)
13—*Animated Weekly, Vol. 2, No. 76*.....(News)
20—*Animated Weekly, Vol. 2, No. 77*.....(News)

UNIVERSAL SCREEN MAGAZINE.

JUNE—
1—*Universal Screen Magazine. Issue No. 21.*
8—*Universal Screen Magazine. Issue No. 22.*
15—*Universal Screen Magazine. Issue No. 23.*
22—*Universal Screen Magazine. Issue No. 24.*

UNIVERSAL CURRENT EVENTS.

JUNE—
2—*Universal Current Events. Issue No. 3.*
9—*Universal Current Events. Issue No. 4.*
16—*Universal Current Events. Issue No. 5.*
23—*Universal Current Events. Issue No. 6*

BIG U.

MAY—
31—*Defiance*.....(Drama)
17—*The Mysterious Outlaw*.....(Drama)

JUNE—
24—*The Two-Gun Parson*.....(Drama)

GOLD SEAL.

JUNE—
5—Harry Carey in "The Almost Good Man" (3-Reel Western Drama) with *Claire Du Brey.*
12—The Black Mantilla.....(2-Reel Drama)
Claire McDowell and *Beyond the War Zone In France*.....(Short Scenic)
14—Heart of Gold.....(2 Reel Drama)
Zoe Rae-Gertrude Aster
19—The Brand of Hate.....(3-R. Mc—drama)
Tina Marshall.

IMP.

JUNE—
1—*The Puzzle Woman*.....(Drama)
7—*Doomed*.....(Drama)
10—*The Hunted Man*.....(Drama)
16—The Thief Maker.....(2-Reel Crook Dr.)
Molly Malone-Jack Nelson.
17—*Her Strange Experience*.....(Drama)

BISON.

MAY—
26—Dropped From the Clouds.....(2-R. Comedy)
Eileen Sedgwick-Gypsy Hart.

JUNE—
2—*No. 10 Westbound*.....(2 R. Railroad Dr.)
Eileen Sedgwick-Kingsley Benedict.
9—The Scrapper.....(2-Reel Cowboy Drama)
Jack Ford.
21—Lone Larry.....(2-R. Western Drama)
Eileen Sedgwick-Kingsley Benedict.

L-KO.

MAY—
30—Roped Into Scandal.....(2-R. Railroad Drama)
Harry Lorraine, B. Roach and Eva Novak.

JUNE—
6—Dry Goods and Damp Deeds.....(2-R. Comedy)
Phil Dunham-Lucille Hutton.
13—*Chicken Chased and Henpecked*.....(2 R. Com.)
Phil Dunham-Lucille Hutton.
20—Where Is My Che-ild?.....(2 R. Comedy)
Dan Russell-Gladys Varden.

BUTTERFLY.

MAY—
28—Money Madness.....(5 Reels)
Mary MacLaren-Eddie Polo.

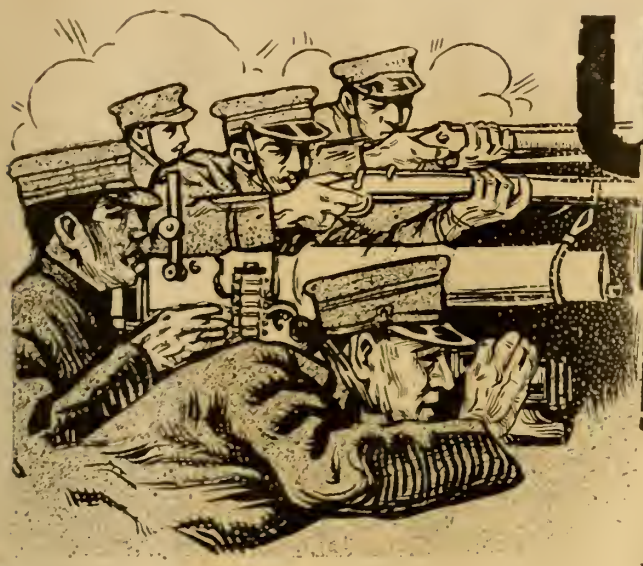
JUNE—
4—The Circus of Life.....(5 Reels)
Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon.
11—The Field of Honor.....(5 Reels)
Allen Holubar, Louise Lovely, and M. K. Wilson.
18—The Flame of Youth.....(5 Reels)
Jack Mulhall.

JOKER.

JUNE—
2—*Uneasy Money*.....(Comedy)
9—*Simple Sapho* (G. Henry).....(Comedy)
16—*One Damp Day*.....(Comedy)
23—*A Burglar's Bride*.....(Comedy)

NESTOR.

JUNE—
4—*A Burglar by Request*.....(Comedy)
8—Who's Looney Now?.....(2-R. Comedy)
Eddie Lyons-Lee Moran.
11—*To Be Or Not To Be—Married*.....(Comedy)
18—*Jilted In Jail*.....(Comedy)



UNIVERSAL PREPAREDNESS PRODUCTIONS

Study the methods of any successful business man and you'll find that he is a success, because he has what the people want. This same principle applies in the moving picture business just as strong as it does in any other. The people are keenly interested in anything of a military nature. But especially interested in PREPAREDNESS SUBJECTS. You can please them mightily—can make them come into your house and drop an easy dime into your collection box if you will book any or all of these UNIVERSAL PREPAREDNESS SUBJECTS:

"The Birth of Patriotism" Featuring Irene Hunt and Leo Pierson. A five-reel production that grips the heart. Shows the effect of passing through war's crucible on those at the front and the ones at home. From the famous Saturday Evening Post story by I. A. R. Wylie. Produced by E. M. Ingleton.

"Liberty" Featuring Marie Walcamp—Eddie Polo—Jack Holt. The Universal's timely big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Shows conditions on the Mexican Border. Twenty installments; 2 reels each. Complete ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete ad props.

"The War Waif" Featuring Allen Holubar, Zoe Rae and Claire McDowell. Two-reel special produced by Allen Holubar. A crackin' war picture in two exciting reels.

"The White Feather Volunteer" Featuring Rupert Julian and Elsie Jane Wilson. Two-reel war drama based on the slacker difficulties of English enlistment. Produced by Rupert Julian.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A crackerjack three-reel production. A gripping three-reel picture that will go over big.

"If My Country Should Call" Dorothy Phillips gives a wonderful performance, supported by a brilliant company, including Lon Chaney and Vola Smith. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

Book any or all of thesh SPECIALPREPAREDNESS PICTURES THRU any of the 73 Univarsal Exchanges

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"

1600 BROADWAY NEW YORK

Repeat Bookings

Will keep you from Slipping back

Suppose the grocery man refused to sell sugar because every one bought it—or, suppose that railroads ran but one train per day, because people might travel on the other trains. Absurd—ridiculous! Well what about booking a strong, forceful BLUEBIRD play—a story that holds your people and sets them talking about it to their neighbors—running it for one day ONLY, then shipping it away and losing the dimes which others would gladly give for the privilege of seeing the story in your house?

Another point: Why pay top prices for one day's showing, when by booking repeat you get the benefit of a sliding scale of prices. Are profits so large—is business so rushing that you can afford to lord it over your patrons—telling them what they shall see and when? If it isn't true that you are independent of profits and patrons then investigate REPEAT BOOKINGS.

Tyrone Power and Lois Weber in "The Eye of God"

An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

Harry Carey in "The Three Godfathers" Most remarkable outdoors picture ever produced. From the Saturday Evening Post story by Peter B. Kyne. A living expression of human life that leads through every human emotion.

Mary MacLaren in "Shoes" Produced by the genius, Lois Weber, producer of "The Dumb Girl of Portici," "The Hand That Rocks the Cradle," etc. A BLUEBIRD masterpiece—a chapter from the life of a girl who sold herself for a pair of shoes. A powerful story; a wonderful production.

Book these three REPEAT. Play them for every dollar they hold for you. Book NOW through your local BLUEBIRD Exchange, or communicate with

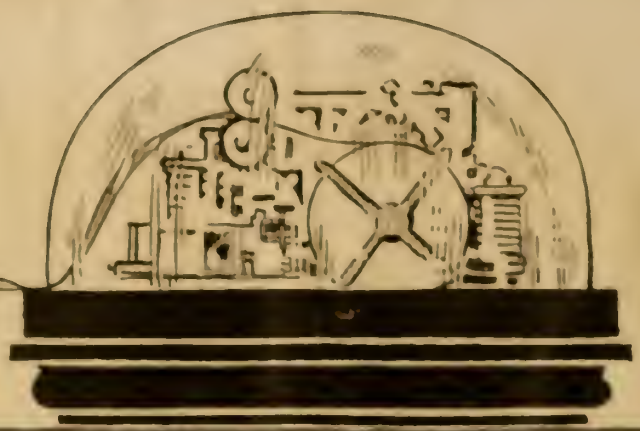
BLUEBIRD Photoplays, Inc., 1600 Broadway, N. Y.

The Moving Picture Weekly

Special Thanksgiving Number

EDDIE LYONS and LEE MORAN
in THE WHITE TURKEY
NESTOR THANKSGIVING RELEASE

VOL. 3 NO. 14 NOV. 18TH 1916 PRICE 10 CENTS



ANNOUNCING

"The Mainspring"

A Drama of Frenzied Finance, Love and Adventure . . . . By

Charles Agnew McLean

With BEN WILSON and Francelia Billington

Directed by Jack Conway

Book through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS

"I have never given you a wrong tip yet – my advice to you is – Book this Attraction." Carl Laemmle

Two Universal Thanksgiving Offerings

By HERBERT ROTHSCHILD

UNIVERSAL Program observes the Thanksgiving spirit by releasing two single reel Thanksgiving subjects—The Nestor, "The White Turkey" and Big U Drama, "The Mother Call," the latter written by Lynn Reynolds and directed by Ruth Ann Baldwin.

Father gets busy with "The White Turkey." Eddie Lyons, Lee Moran, Priscilla Dean, Helen Wright, Fred Gamble make a sizable Thanksgiving party.

THANKSGIVING is not merely a holiday celebrated every year on the last Thursday in November. We are told by our grammar school histories that in the fall of the first year spent in America the Pilgrims, in the desire to return thanks for the blessings they had received, ordained that every year on the date decided they would have a day set aside when public thanks should be given. Ever since then we, in America, have had a Thanksgiving Day, but the real significance of it is very much deeper than the explanation of its origin implies.

Although Thanksgiving Day is an American holiday, there is nothing at all national about it. The Fourth of July and Memorial Day might be called national holidays. Our other holidays are mostly sectarian, such as Easter and Christmas. But in Thanksgiving we have a holiday whose spirit knows neither boundaries nor territories nor the limits of creeds. It is our one universal holiday. It is the one day in the year when all over the country there is a spirit of good fellowship that glows in the breast of every man. Even the most crabbed old misanthrope cannot help on that day feeling just a little bit friendly to the poor and unfortunate who are in want. Hearts and pocketbooks all over the country are opened by the feeling of thanks that we all have for the blessings that have been received. It is a time when no one is allowed to be unhappy. Every one is helped, and for that day at least there is no poverty or want in the land.

The Universal Film Company joins in the universal thanksgiving, as it, too, has much to be thankful for. It is thankful for the appreciation that a discriminating public sees fit to bestow upon its efforts, for the untiring co-operation accorded by all its employes in helping the company in carrying out its aim, to amuse, entertain and educate the people of this glorious land. As usual, the Universal will do its share, small though it may be, to make the country just a little bit happier on Thanksgiving Day this year. The week of Thanksgiving two single-reel thanksgiving plays are to be offered that perfectly illustrate the spirit of the season, as well as furnish the clean, wholesome entertainment that is characteristic of the Universal Program.

The first of these is the Monday Nestor entitled "The White Turkey," a comedy featuring Eddie Lyons, Lee Moran and pretty Priscilla Dean. The title of this play is in itself suggestive, as turkey means Thanksgiving just as surely as smoke means fire. It seems that the original Pilgrims had turkey for the original holiday, and ever since then all the world has had turkey on that day. This may be out of deference to the Pilgrims, but some of the more recent observers have been inclined to think that it is on account of the extraordinary cooking qualities of the turkey.

The second of the Universal offerings is a one-reel drama entitled "The Mother Call," featuring Dorothy Da-

"The Mother Call" brings her son and daughter home to her on Thanksgiving. Dorothy Davenport, Mary Talbot and Chas. Cummings appear in this first production by Miss Baldwin.

(Continued on page 23)

The Greatest Serial Money

Read The Proof

"My patrons' universal verdict is that 'LIBERTY' is the best serial ever produced. In all my experience 'LIBERTY' is the first serial that has held up throughout, getting stronger with each episode."—New Garden Theatre, Minneapolis, Minn.

"Every episode of 'LIBERTY' growing better. Public more than pleased. They are delighted. Splendid business and increasing every night."—West Side Theatre, Denver, Colo.

"Believe me, I put 'LIBERTY' over big. It is the best serial I ever tied to."—Gem Theatre, Gallup, N. M.

"LIB

Read The Proof

"'LIBERTY' is one of the greatest serials ever placed on the market. Has proven a drawing card and increased business for me each episode. I advise Exhibitors to boost first episode, as 'LIBERTY' itself will prove the drawing card after that."—New Lyndale Theatre, Minneapolis, Minn.

"I have run eight episodes of 'LIBERTY' and cannot accommodate the people who come to see it the two nights a week it is at my house."—Colonial Theatre, Toronto, Can.

"'LIBERTY' draws big crowds here and every one is pleased."—Hardacre Opera House, Tipton, Iowa.

The UNIVERSAL Serial Glorious

Thrilling-Sensational
Patriotic - Romantic

Featuring

Marie Walcamp-JacK Holt-Eddie Polo - G. Raymond Nye and a Brilliant Cast.

Cash in Now-While

Maker Ever Produced

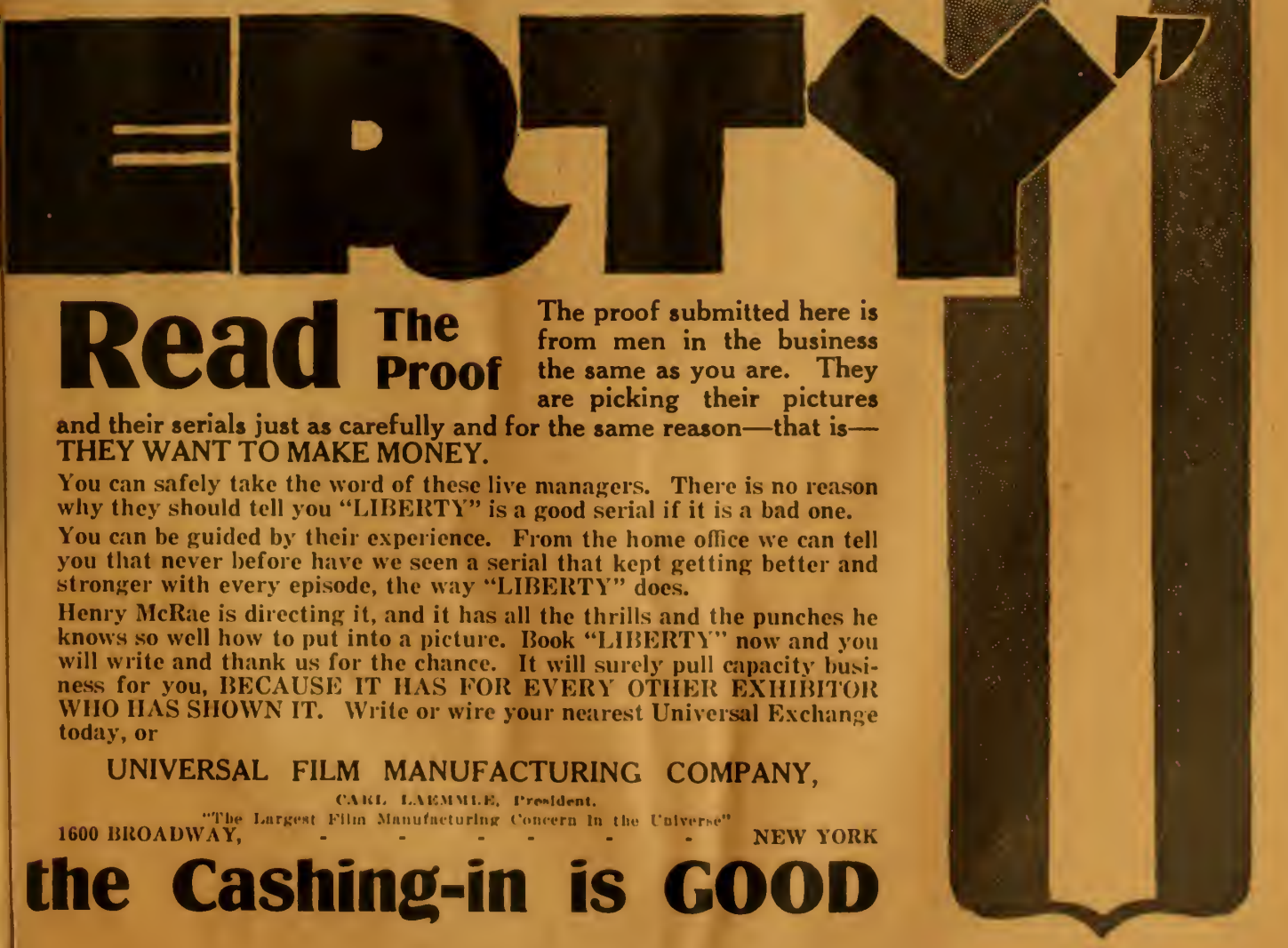
Read The Proof

"'LIBERTY' is O. K.—going big. A money-maker for us."—Princess Theatre, Santa Ana, Cal.

"'LIBERTY' all O. K. Great! Best serial ever run in this theatre in six years."—Metropolitan Theatre, Los Angeles, Cal.

"'LIBERTY' is a great serial—second episode business doubled. Nuff sed."—New Central and Butterfly Theatre, Los Angeles, Cal.

"'LIBERTY' packs my house with big satisfaction to all who see it."—Cockade Theatre, Petersburg, Va.



Read The Proof

The proof submitted here is from men in the business the same as you are. They are picking their pictures and their serials just as carefully and for the same reason—that is—THEY WANT TO MAKE MONEY.

You can safely take the word of these live managers. There is no reason why they should tell you "LIBERTY" is a good serial if it is a bad one.

You can be guided by their experience. From the home office we can tell you that never before have we seen a serial that kept getting better and stronger with every episode, the way "LIBERTY" does.

Henry McRae is directing it, and it has all the thrills and the punches he knows so well how to put into a picture. Book "LIBERTY" now and you will write and thank us for the chance. It will surely pull capacity business for you, BECAUSE IT HAS FOR EVERY OTHER EXHIBITOR WHO HAS SHOWN IT. Write or wire your nearest Universal Exchange today, or

UNIVERSAL FILM MANUFACTURING COMPANY,

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, - - - - - - NEW YORK

the Cashing-in is GOOD

Perley Poore Sheehan.
Co-author with Mr. Davis of "The Bugler of Algiers."

"Bearding the Lion, In His Den"--

MR. ROBERT H. DAVIS has been thoroughly impressed with the danger that everything he says may be used against him.

"Go as far as you like," he said to me in his office at the top of the Munsey Building, "but don't get gay with anybody but me. The last interview I gave forced me to write letters of apology to all concerned, and the trouble isn't over yet. That was eight years ago."

In the intervals of editing and choosing over one hundred novels every year, Mr. Davis collaborated with Mr. Perley Poore Sheehan in writing the novel "We Are French," of which the Bluebird play "The Bugler of Algiers" is the screen version. Mr. Sheehan was the Paris correspondent of the New York Herald, and his wife is a Frenchwoman, who lent her criticism and suggestion to the story. But Mr. Davis knows his Paris, too. Better than that, he knows the spirit of France, which makes her the admiration of all the world, both friend and foe, at present.

"What do you want me to talk about?" he asked.

"Yourself," I said, making bold to look him in the eye. He wavered.

"Very well, I'll tell you a story to prove that I was the original 'living picture kid.'

"My brother and I were brought up in the country—minister's sons—and our father was our tutor. However, our religious training was the prerogative of my mother, and she used the old, old method of parable.

"Well, one night we were sitting on the porch, into which protruded the branches of a locust tree. Suddenly into mother's lap fell a tree-toad, the prettiest thing you ever saw in your life, only half an inch long, all green, with gold bands on his sides, and around his body a gold strip with red polka dots on it, each one punctured with a spot of white. The general effect, however was emerald.

"'Why is he green?' asked my brother. And mother replied in her soft, convincing voice:

"'That is God's way of protecting the tree-toad. He is green so that his enemies cannot see him in the tree, just as the lizard is the color of the granite rocks. All creatures are protected by their coloring.'

"Then she was called back into the house to finish what was left of the work which she had been doing single-handed all her life.

"'Did you get that?' my brother asked.

"I answered that I did. 'Well, come with me,' he said. 'I've got an idea.'

"He led me down into the cellar, where they were making a green lattice for the garden, and there was a great can of green paint.

"'Now, off with your clothes,' said he.

"I wondered, but I took them off; and he began to paint me green. He painted my hair and he painted my ears, he ran the brush up into my nose. 'Open your mouth,' he said, and put some paint into that. Then, when he had me all green, he stood me up against the lattice and, shading his eyes like a cowpuncher gazing up a canyon, inquired: 'Where are you? I can't see you!'

"So I stuck one hand into the air in the attitude of a statue in the Detroit Stove Works, cast in bronze, and I said, 'Here I am. Can't you see me?'

"'No,' he said. 'I can hear you, but I don't know where you are. Now, beat it for the pear tree.'

"I went out on the lawn and struck some more attitudes. He still assured me that I was invisible.

"'This is fine,' I thought. Then I caught a glimpse of my father on the porch. 'Ha, ha! you can't see me. That for you!'" Mr. Davis made the time-honored gesture that accompanies such illusions.

"I went over to the pear tree, which was full of those little brown sickle pears, the only kind that you can eat right off of the branches. I had a moment's misgiving, and then I thought, 'Oh, I'm all right; the Lord is taking care of me,' and up the tree I went after the pears.

"Then my father, in a long dressing-gown, with horn spectacles on his nose and a black skull-cap on his head, came stalking across the lawn. He came straight over to the pear tree.

"'What are you doing up there?' he said.

"'I'm not here,' I answered, still trusting to the principle of protective coloration.

"'Where are you?' he exclaimed, in amazement.

"'Oh, the Lord is taking care of me,' I answered.

"But he took a grass rake and pulled me down. There I was, stark as Adam, except for the paint, and leaving green streaks of that all over his dressing gown as I came. Then he began to spank me, and I wondered how a man who couldn't see me could hit me so often in the same place. It took me about ten years to puzzle it out."

Robert H. Davis,

MARJORIE HOWARD

"I wonder you and your brother did not go straight into the theatrical business," I said.

"I did my best," he answered. "I wrote a play that was sized up on the fifty-fifty basis, that is, half of the people who saw it thought it was the finest thing they had ever seen, and the other half thought it was the rottenest. I wept when I wrote it, and the actors wept when they rehearsed it; the public wept when they saw it, and when the producer saw the box office reports, he wept, too."

"Why don't you direct pictures?" I asked.

"I'd like to," he answered. "But it's a business that requires long experience. I don't think it has reached its height as yet. Its possibilities are unlimited.

"Picture-makers have not yet realized that the biggest of all appeals is the spiritual, the thing that really arouses and holds the people. Movement, gesture, action have absorbed them; they have forgotten the soul. Some day there will be a revolutionary picture, which will be all close-ups. We shall see what the actor is doing with his thoughts, not with his body. What they have now is calisthenics; it is not art.

"The picture play is under the obsession of sex. On the screen the only thing that a woman has which a man has not is physical attraction. He can move and gesticulate, and that is all, except fall down—Charlie Chaplin stuff—I don't mean that. She can do this, but she can also uncover a part of her body. The the audience says, 'Great stuff! When she came from behind that pa'm tree she had hardly a thing on! Bet they had to cut a lot of that picture!' There is so much more in motion pictures than that!

"But about our picture. The big thing in that was the glorification of the Spirit of France, the thing that touches every Frenchman's heart when he hears the first strain of the Marseillaise. We want the Marseillaise to hover over that picture from the first to last. Mr. Sheehan and I figured it out that it was the shade of Napoleon who intervenes as Pierre puts the decoration on the breast of the dead hero. A ghostly hand—that of the Little Corporal—takes the cross and places it on the bier. That was to show that the decoration is not a tangible, but a spiritual thing. But I am not criticising the picture as it is. We said publicly that, in our opinion, the film was better than the book; and it is."

Robert H. Davis.
Who wrote, with Mr. Sheehan, "We Are French," from which "The Bugler of Algiers" was filmed.

It is interesting to know that the book, "We Are French" is immensely popular in England, where it is regarded as a sort of text-book of patriotism. Lots of Tommies have it in the trenches. General Joffre had a special translation made and read aloud to him, and the French poilu can now read it as well as the English Tommy.

The story appeared first in the All Story Magazine and was so successful that it was issued in book form. For this edition Sir Gilbert Parker, the celebrated novelist, wrote a preface which he calls "An Appreciation."

"Writing a few sentences of preface to this little book of fiction has unusual difficulties for me. I should like to write of it simply as a reader who has had joy of it, yet as a craftsman who ought to know, if he does not know, how these things are done, I cannot help but approach it from the standpoint of the essayist, in spite of myself. . . . After reading it I feel as if I had been sojourning in a wild orchard where small sweet fruit grow, plentiful and ruddy and good. I feel I ought to damn this book for certain things in it, but its naive artistry, its reckless romance, bred in an intoxication of the spirit, compels me to say that I had a good time in reading it. Extravagant it is, but something in it makes it really true. It is truthfulness of the characters which survives impossibilities—impossibilities even for France, where odd things do happen and odd people do live, because the race is original. Also there is a note of patriotism in it which sings on every page. Perhaps it is that which creates a response in the mind of the reader, at any rate in this reader's mind. But touching and eloquent and full of national spirit this little book is, and I am glad to have read it.

GILBERT PARKER."

The Bluebird officials are hoping that Sir Gilbert may see the story he praises so highly in picture form, and that they may hear, if he does so, whether the picture surpasses the book in his opinion as it does in the opinion of Mr. Davis and Mr. Sheehan, the authors.

Ben Wilson and Francelia Billington who play the principal characters in "The Mainspring," by Chas. Agnew McLean.

Ben Wilson i

RED FEATHER Production Smith publications and a not rected by Jack Conway in s Mr. McLean and published as a serial dual role in impressive st

"THE MAINSPRING" is an unusual Red Feather photoplay; a five-reel play that really holds the interest from the first moment that the subtitle is flashed on the screen until the final embrace of the hero and heroine is such a wonderful kind of rara avis in this day of padded features that the public as well as most of the moving picture men look on every five-reeler askance. Those who have followed the ascending scale of the recent Red Feather Photoplays, however, realize that perfect five-reel features can be made. A man says that a thing cannot be done, "absolutely impossible," and then the next year or even the next month some one comes along and does it, and the original wiseacre feels about as embarrassed as the papers did this last election morning. So it is with the one hundred per cent interesting picture, for in "The Mainspring" there is no doubt of its arrival and interesting presence among us.

Now that the thrilling picture has arrived it is not hard to look into it and to discover just why this picture is so all-absorbing, while so many pictures fail to hold the interest. The reason is simply that into this film there has gone the best talent in every department that was at the command of the largest film manufacturing company in the world.

To begin with every picture must first have a real plot. The plot of this one is from the pen of Charles Agnew McLean, a name that is universally known for the high quality of stories that have appeared under it in the past. Mr. McLean was for years one of our prominent magazine writers, and while active in this field there were few magazines in the country that did not print his charming stories. But he soon answered the call to a higher field and took up the task of an editor. Since joining the forces of Street and Smith as the editor of one of their publications several years ago he has rapidly risen and at present holds the enviable position of editor-in-chief or supervising editor of all the Street and Smith publications.

Mr. McLean no longer has time to write stories and that is why his name is absent from the tables of contents where it used to appear so frequently. But a writer of Mr. McLean's ability cannot give up his art all at once. So when he had to give up writing as a profession he still devoted his spare moments to it. This explains how the Universal Company happens to have been able to secure a scenario from a man in such an important position. When Mr. McLean saw his scenario on the screen for the first time in the Universal projection room he was so impressed with it that he thereupon decided to novelize it and it will appear in one of the Street and Smith magazines.

The construction of the plot of "The Mainspring" shows the experience that is behind the author. It is so cleverly planned that not until the very last is the entire story made known to the spectator, and all through the situation is so tense that the audience is literally on edge throughout the film.

So much for the plot, as there is really no adequate description that can be given of a plot. One has the

THE MAINSPRING"

by Charles Agnew McLean, editor-in-chief of all the Street and thor, held up to comparison with any film on any program. Di- manner and with a wonderful cast. Story will be novelized by in one of the Street and Smith magazines. Ben Wilson plays d Francelia Billington proves lovely foil for him.

Larry Craven plays a trick on his captress and escapes.

choice of telling it and so spoiling the pleasure of the person who sees it, or of maintaining a strict silence, which is very hard to do when the story is so good that it just bubbles out in spite of oneself. Suffice it to say that in this case there is an admixture of high finance, mistaken identity, love and romance, abduction, shipwreck, stock exchange and long desired revenge. All of these elements, carefully interwoven and mixed, serve to form a movie plot that really thrills.

This was the story that was given to Universal director Jack Conway to film, and Conway was at once very enthusiastic. With his long experience on the stage and as a moving picture director, he realized the merits of the wonderful plot and predicted that the finished film would be a winner. The first thing that he did was of course to select his cast, a task that is not such an easy one in Universal City where the great array of talent presented makes it very confusing. It is always hard to select the best of the best.

The part that gave Conway the most trouble was that of the hero, Larry Ashmore as he is called in the play. Asmore is the modern American type of man, athletic in appearance and quick-witted, the kind of a man who can rise to any emergency just as this one did when he was confronted with the colossal task of saving the fortune of a great family. And with all this requisite bearing and manner, the actor had to have a great deal of real acting ability as well as the courage necessary to pull off the stunts in the film and act a dual role, a feat that often phazes the most capable performers.

The one man on the lot who seemed to fill perfectly all the requirements was Ben Wilson. But Mr. Wilson has for the last few years been acting in the capacity of a director as well as an actor and has been turning out pictures of such a high quality that of late he has put on several in which he did not even appear himself. The latest of these was "Honor Thy Country," a Universal special picture that was a tremendous success. Wilson was approached to see whether or not he would accept the part and he willingly took it. Too much praise cannot be showered on him for this as it is not usual for a man who has once directed his own pictures so successfully to submit to the direction of any one else. But Ben says that he enjoyed it very much and claims that it was a very novel experience to go about without a continuity in his pocket after so many years of slavery to a script.

Needless to say Wilson's performance in the difficult dual role is up to his high standard. He is an actor who always studies his part carefully and gives to each role just the shade of interpretation that it requires. The part of Larry Ashmore will long be remembered as one of the best characterizations of his career.

Thomas Jefferson as James Sharp, and Marc Robbins as Israel Farnum in the declining market which spelled ruin to their hopes of crushing Craven.

The rest of the cast was not such a hard matter. Miss Francelia Billington fitted very nicely into the part of the heroine who helps Ben Wilson to save the fortune. Miss Billington, who by the way can act as well as look beautiful, is the possessor of one of those famous daring personalities of the films. She is not known as a "stunt" actress, but she has the enviable record of never yet having refused to take a dare. It was on a dare that she took her first part and so broke into the moving picture field. She was watching her sister play a part a few years ago and the company needed a girl to play a small part. Francelia was urged to do the bit, but here she demurred as she said that she had no ambitions to be a movie actress. Then some one in the party intimated that she had stage fright and dared her to take that part. That settled the matter right there as she took the dare and went on.

But the remarkable part of the

(*Continued on page* 26)

"THE CELEBRATED STIELOW CASE"

ARGOSY FILMS (Incorporated) of New York City has secured releasing rights of this eight-reel masterpiece of Lois Weber and will present it in New York and other cities in the State in a last attempt to obtain a full rehearing of the case of Stielow.

ON the day that this article was written, there appeared in the morning papers a notice announcing that a hearing looking toward a new trial had been granted to Charles F. Stielow, several times convicted of the murder of a farmer by the name of Phelps. The result of this hearing may be the last chapter in what has proven to be one of the most famous murder mysteries of the century. Since March, 1915, when Phelps and his housekeeper were killed, there has been almost continuous agitation in an effort to save Stielow, whom thousands of people believe to be innocent of the crime. For months and months newspapers have devoted columns to the story, and, up to date, the man has been sentenced to be executed no less than six times, each time being given a reprieve on the eve of the fatal day.

The circumstances attending the crime and the trial of Stielow were so unusual, the narrow margins by which he has thus far escaped the death chair so remarkable, and the fight for his life so persistent and spectacular, and so susceptible of picturization, that "The Celebrated Stielow Case," evolved from data collected by Sophie Irene Loeb, of the staff of the Evening World, was filmed on the Pacific Coast, in eight reels. The primary object of filming the case was a humanitarian one, and designed to exhaust to the uttermost the machinery of justice in an effort to establish to the satisfaction of all parties the guilt or innocence of Charles F. Stielow. Owing to her reputation through her wonderfully successful film productions, Miss Lois Weber was selected as the producer of the film, and the data collected by Miss Loeb was submitted to her. All the data supplied was taken from the sworn statements of witnesses at the trials and from the transcripts of testimony. Miss Weber entered upon her task without prejudice of any kind, and with the avowed intention of presenting to the public a version of the Stielow case which is supported by the oaths of reputable persons, and for the purpose of creating such interest in the case that it will receive sufficient attention to prevent a miscarriage of justice.

The Argosy Films (Incorporated), of New York City, upon seeing the film run off, secured the right to release it, and they firmly believe that this film will go far toward bringing about such scrutiny of the case that if, in the event that Stielow is innocent, or if there should be a reasonable doubt as to his guilt, Stielow will receive the full benefit of this doubt. Every effort has been made in presenting the subject to refrain from infringing upon the rights of others who may be involved in the litigation which has followed the indictment of Stielow for the murder. No one has been attacked, no malice of any kind has been allowed to creep into the presentation of the facts, no accusations have been formulated in the film itself, or in any deductions which may be drawn from it.

The Argosy Films (Incorporated) frankly is opposed to the death penalty. In "The Celebrated Case of Stielow" they intend to place as much emphasis as possible on the fact that all of the evidence against the condemned man is of a circumstantial character, and built up on confessions which in their belief have not been substantiated. In this respect the appeal of the picture is not merely directed toward saving from the electric chair the individual who is the immediate cause of this litigation and of this moving picture feature. It is much larger in its purview. It is directed toward the entire question of capital punishment. In the past there have been a great many arguments advanced appertaining to this great question of the punishment of crime, particularly the crime of the taking of human life. All of these arguments have been directed toward the proposition that *no human being has the right actually to take the life of another for any cause.* From a utilitarian standpoint, too, it has been urged that capital punishment is a failure. As an argument for the abo-

lition of capital punishment, "The Celebrated Stielow Case" shows not only the danger of the conviction of the innocent, but the punishment thereby not only of the person convicted, but of his entire family as well.

The humanitarian aspect of the case is the one which first interested Miss Loeb in the trial of Stielow, and she among others became convinced that the evidence which had been brought against Stielow was not of such a conclusive character as to prove absolutely that he was guilty of murder. Her efforts to establish his innocence, however, proved futile, and her own opinion that a monumental injustice was being done to him rested on grounds which were none too secure. At least, they have failed to present definite legal arguments such as would influence conclusively a court of law. The case, however, so interested her and a number of other persons, including several well-known women lawyers, that they several times obtained new trials by presenting evidence not heretofore available. Finally, it was decided to try the agency of filming the circumstances of the case, and, after six separate and individual reprieves, it is quite possible that the wonderfully effective work which has been done by Miss Weber in presenting this case may act as a further stay, or gain acquittal for poor Stielow.

In the selection of her cast Miss Weber was particularly fortunate. Without any intention to picture actual personalities in the case, she has been so successful in selecting types of the grade of society in which all of the principals in the case moved that she has added verity and authority to the picturization which could scarcely have been obtained by the use of actors alone, for the large proportion of the persons selected to portray the roles in this drama are not widely known as photoplayers. It is just here that Miss Weber's particular effectiveness as a director is shown to the best advantage. She is at her best when she has a cast which she can absolutely mould to her hand and purpose, and in this instance the homely characters have been represented with fidelity and care such as very few other directors could possibly have brought to it. In Stielow himself, Miss Weber was very fortunate. The role is played by Charles De Mora, and it is one which is particularly difficult to play, inasmuch as it is that of a slow-witted honest-appearing foreigner, comprehending little of what is said to him in English, but giving the appearance of dog-like honesty, though in a clumsy and lumbering sort of way. The manner in which she has caused this man to realize the helpless horror of his situation is one of the strongest points of realism in the picture. The role of his brother-in-law, also a half-wit, though inclined to be more cunning than Stielow, is admirably portrayed, as are the roles of the housekeeper, Stielow's wife, and the many detectives and lawyers who are concerned in the case.

"The Celebrated Stielow Case" will be presented for the first time in New York City in about three weeks, probably at the Broadway Theatre, for a run, and is confidently expected to excite country-wide interest.

The following extract of an editorial review of the case that appeared in the New York Globe of October 26,

Finding the body.

can be quoted as the actual story of the film.

"Stielow, a farmhand of defective intelligence, lived with his wife and three children in a house across the road from his employer, Charles Phelps. One morning on his doorstep was found the dead body of Margaret Wollcott, housekeeper for Phelps. In the kitchen of his house Phelps was found, still living, but unconscious. Both victims had been shot with a .22-calibre weapon, and in addition the man had been struck down with a broom handle.

"The first report of the tragedy was spread early in the morning, when Stielow came running to the nearby house of Jenkins, a nephew of Phelps, with the news. Jenkins went immediately to the scene of the crime, and found the bodies in the positions described. Going upstairs, Jenkins testified he found a bureau drawer ransacked, and that a wallet, supposed to contain several hundred dollars, was missing. When questioned Stielow said he had not been out of his house during the night—that he thought he heard some one call 'Charley,' but that he did not respond because his wife was ill and he did not wish to disturb her.

"Stielow denied that he possessed a weapon. Later a .22-calibre secreted weapon was traced to him, and he then said it was hid when he found he was suspected—that he feared he would be arrested, with his wife sick. The wallet was never traced. Nor was it shown, although the most careful search was made, that Stielow had money. Later, through the activities of a private detective named Newton, Stielow was arrested and with him

(*Continued on page* 21)

News is brought to the suffering wife.

WHY RUFUS STEELE WROTE

WELL KNOWN writer, taking cue from statistical authority, expounds the prophetic doctrine of Industrial Mobilization as the great lesson of the great war and the watchword of American Peace.

"YOU know,' said Mr. Rufus Steele, the author of "The Eagle's Wings," "that my business has always been interviewing, not being interviewed."

"Then you ought to give a wonderful interview," said I, and boldly opened a notebook.

"Not at all," said he, "on the principal that lawyers are no good on the witness stand. However, I have taken a vow to tell you anything that you want to know, so do your worst."

"How many pictures have you already to your credit?" I asked.

"Well," he answered, "I have sold eight big features this year. Shall I tell you how I came to go into the game?"

I begged him to do so, and he began:

"My first picture was a 'booze' story. I wrote it for the Saturday Evening Post, and it was called 'Keeping John Barleycorn Off the Railroads.' I saw that there was a big story behind 'Rule G', which deals with the prohibition of liquor for employees on trains, and I went after it and at last managed to dig it out. The prohibition people got after the story and wanted me to make a picture out of it. I refused, as I knew that tying it to any movement would kill it, but I finally got one of the great railroads to see it, and put facilities in my way for making the film, in connection with one of the big picture companies. The film was released—this was about two years ago—and I was told by a member of the company that they estimate that it has been seen by fifteen millions of people. About this time Lloyd George began advocating a 'dry' England, and the last that I heard of it, it was being sent to Great Britain to be shown there.

"Well, that interested me in motion pictures, and I began to cast about for another subject. I had seen the opium raids in San Francisco, men shot up, and the bravery of the officials of the Custom House, who never get any recognition for their heroism. I had succeeded in getting the permission of the President of a big railroad for the 'Rule G' picture, so now I determined to get the Treasury Department to co-operate in the filming of an opium-smuggling picture. The Universal was interested, and the Smalleys were chosen to produce the photoplay, under the name of 'Hop, the Devil's Brew.' Well, we had a wonderful time getting that picture, under suspicion every second, on the docks and on the ship, showing our permits every other minute; but that is another story. Did you ever happen to hear that when we were on the 'Manchuria' filming the methods of the Custom men in hunting for opium, that though we didn't find any hop, we did uncover eighty-seven smuggled Chinamen?

"Then I grew crazy about preparedness. You see, it is a sort of missionary work with me, drink, dope and now preparedness. The screen is the most wonderful missionary that exists. I marvel that more has not been done in this direction with such a wonderful medium. When a man goes into a picture playhouse, he enters an atmosphere already created. There is the semi-darkness, one of the most important factors for concentration, for the riveting of attention, and at the same time for the soothing of the nerves. He is in another world from the noisy, bustling, glaring street. While he is in this receptive mood, an appeal is made to him through the eye, the sense of all others the easiest of access. A writer for the screen never forgets that he is writing not for the brain but for the eye. The best of all is that the drama is silent. Every man interprets the action in the words of his own heart. So the message — if there is one— gets home direct to him without the intervention of unaccustomed language and phraseology, without the distraction of an unfamiliar voice.

"But now for my latest enthusiasm, preparedness and 'The Eagle's Wings.'

"Franklin T. Miller is a friend of mine. Miller's official position is at the head of the F. W. Dodge Company, whose business it is to supply statistics to the building world. Their reports are a complete and authentic record of all building operations in the United States. Miller is a trained engineer, a man of constructive brain, and familiar, by reason of his position, with the whole industrial resources of this country. He is also a student of war, and early last summer he was discussing war and our relation to it with an ordnance engineer. In the course of conversation, they agreed that though we might legislate a large army and navy into existence, we should not then have solved the true problem of preparedness, which is the supplying of the army and navy with munitions. The European war has taught us the futility of storing up, in advance, immense supplies of munitions which become out of date in two years. This wasteful procedure is contrary to all American ideas of business.

Huge Set Representing the United States Senate, built especially for "The Eagle's Wings."

THE EAGLE'S WINGS"

AN interview with the noted author of "The Eagle's Wings," written by PETER PEPPER

But what then is the solution of the problem of supply? They decided that it lay in the organization of the productive facilities of our country to make an adequate supply of modern munitions at a moment's notice. Miller knows machinery, he also has a comprehensive idea of the productive capabilities of the country. He knew that, for example, watchmaking machinery, by very slight adjustment, is capable of turning out time and impact fuses. He knew that a machine which presses a mass of cold metal into an acid tank three feet long can be made to press out shells; that a milk can factory, if it is furnished with patterns and gauges, can make shell cases with very little change in its machines. He saw a flash of the possibilities, of a solution of the problem. If the great plants could be furnished with the necessary patterns and gauges, and their men trained to use them, they would be ready to make the shift at any time at short notice; and he realized that he had a big idea.

"Miller coined the phrase 'Industrial mobilization,' and it was not long before big men became interested in his ideas, and he was called to Washington by the United States Chamber of Commerce which represents the business of the United States, and is at the head of the 650 other Chambers of the country. Miller was put at the head of a committee of five to make a report to the Chamber, which was adopted and presented to Congress by them, urging that action be taken upon it. The President became interested, and the next step was the commencement of the listing of the industrial plants of the country, according to their capacity and their adaptation to the making of different kinds of munitions. Howard E. Coffin, the president of the Hudson Automobile Company, resigned at about this time to become the head of the Naval Consulting Board, which undertook the tabulation of the industries of the United States with this end in view.

"The patterns and gauges, which will be supplied by the Board, are of the most minute, almost inconceivable exactness. Take the gauges for a 4.7 shell for example. They are two rings, which are of imperceptibly different sizes. You would swear that the two were the same size. But one must slip over the shell and the other must not. The shell must be mathematically perfect or the gun will be ruined—and twelve gauges, at least, are used on each shell! All this requires the greatest nicety in the setting of the machinery. The plan, at present, calls for the giving, each year, of a small practice order to each plant for munitions, for the sake of the experience for their men.

"One of the important points of the scheme of industrial preparedness is this. As we all know, in a war-scare, war is very likely to be boomed by the munition makers, who see a chance to make money, and see no further. Under this plan, however, the plants go over to the Government under lease in war time. The basis of the lease is determined in time of peace, and in consequence war offers no extra inducement to the owner, and there are no war profits. Another great point is the recognized fact that if we are known to be ready to turn out munitions, if we are in a position to make war, the possibilities of our having to turn them out, to make war, grow smaller and smaller.

"The scheme was well formulated when, one day, I talked with Miller about it, and was struck with its pictorial possibilities.

"'Why,' I said to him, 'this will make a wonderful photoplay, and it is the very way to give publicity to the scheme.'

"The question then was how to make it impressive to the public, how to make the manufacture of munitions interesting to them. Here there were difficulties. The plants which were engaged in making munitions for the Allies were closed tight. No one was admitted to them under the terms of their contracts with foreign governments. There were our own Government arsenals, but how to get a camera into them? I decided to go to Washington and have a try for it. I had managed to get a great railroad for the 'Rule G' picture, and the Treasury Department for the 'Hop' picture, why not the War Department for a preparedness picture?

"At first I found it impossible to reach a Cabinet officer. So I played canny. I went away again and talked to big men about the scheme. I went to a steamship man, whom I know,

Rufus Steele, Author of "The Eagle's Wings."

who knows a railroad President, who knows a Cabinet officer. The steamship man said to me, 'Oh! It's no good trying to get the railroad president for a motion picture, because there is only one picture that he ever saw or ever will see, and that was not about preparedness.' 'What was it about?' said I. 'I think it was about booze on the railroads,' he said. 'I know that he was crazy about it, had a private showing at his house and invited hundreds of guests to see it.' 'Well,' said I, 'I wrote that picture.' 'By Jove!' said he, 'then you've landed him!'

"At last I got to an important member of the War Department—no, I do not want to give his name. I told him the scheme, but at first he was all against it. He said it would be giving information to the enemy to photograph the secret processes of the Government arsenals.

"'General,' I said to him, 'you know as well as I do, that as for the 'enemy', they know all about it already. But the people who do not know it, are the people of the United States, who have a right to know it.'

"'I see that,' he said.

"I could have embraced him!

"'Which arsenals may I use?' I asked.

"'Which do you want?' said he, showing that I might have access to all of them.

"I chose the three which I thought would be best fitted to our purpose.

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"The Bugler of Algiers," Patriotism Text Book

DUTCH est pro patria mori might be written as the motto of the Hundred Days' struggle "The Bugler of Algiers," a screen version of the novel, called "We Are French," which was written by Perley Poore Sheehan and Robert H. Davis, the editor of Munsey's magazine. The film is more than an ordinary photoplay, and was written for more than the purpose of entertainment however praiseworthy such a purpose may be in itself. This picture is more than an ephemeral story. It has a touch of the indestructible, intangible something which, for want of a better term, we call a spark of inspiration. The original story had this. That is why Sir Gilbert Parker wrote in his preface to the edition in book form, "After reading it I feel as if I had been sojourning in a wild orchard where small sweet fruit grow, plentiful and ruddy and good . . . Also there is a note of patriotism in it which sings on every page."

It is this note of patriotism which sings even more clearly from the screen, sounding so loudly in the mental ear that it overcomes all other impressions from the picture. The fact that the scene of the story is laid in the France of 1870 does nothing to localize the call which the picture makes to universal love of country. The underlying spirit of the story is one of the deepest and finest instincts of the whole human race, and it is to befitting the manner of the picture to confine its essence even to France, which belligerent and neutral alike join in honoring for the proved quality of her patriotism.

No partisan enthusiasm, no "taking sides" with the European nations at present engaged in terrific conflict mar one's enjoyment of a picture like this. It is true that an incident or two from the Franco-Prussian war is introduced into the story for the purpose of showing the inevitable separation of Gabrielle from her people; but an interval of nearly fifty years intervenes between these scenes and the present time. The story is a sort of general text-book of patriotism, of the generous enthusiasm which fires the greatest hero of them all, the man who gives himself unreservedly to his ideal—his country. The authors have said that they wish the inspiration of the Marseillaise—acknowledged the finest patriotic hymn in the world—to hover over the whole picture, not because it is French, but because it expresses the supreme devotion of a people to their cause.

The inspiration of the story has been felt by the men who, while in America we are preparing to celebrate our great festival of Thanksgiving for peace and for the fruits of the earth, are dying by thousands in answer to their country's call. Numberless copies of the book have found their way to England, and from thence to the soldiers in the trenches. The French heard of this story, which was setting their allies on fire. General Joffre himself heard of it, and ordered a translation made that it might be read aloud to him. Then copies of the French edition were distributed to the men, and now the Tommy reads it in one trench, while the Poilu studies it in another.

Contrary to the views of the ancients on the subject, love of country is not a strictly masculine virtue. We cannot call to mind the names of as many women patriots, but this is because their roles, while no less heroic, have been less conspicuous. Patriotism is a dual principal, active and passive. No one who has ever been forced to wait in agonizing inactivity through a crisis will deny that the passive role demands heroism of as high a type as the active. Perhaps even higher. The two kinds of patriotism are wonderfully typified by the brother and sister, Anatole Picard and Gabrielle, in the photoplay. Anatole had the great moment, the decisive action, but Gabrielle had years of patient, lonely waiting to pay for her cheerful sacrifice of all her little world, to France.

Little Ella Hall is growing up rapidly and a cold fear seizes those of us who love her in such roles as "Jewel" and "The Love Girl," lest the time may be coming when she will no longer be physically qualified to play these parts. An actress can make herself look older than she is by the skillful application of make-up and the use of her intelligence and faculty of observation, but she can't make herself look so very much younger, not at least, on the all-revealing screen. Ella Hall proves her possession of skill, intelligence and observation in superlative terms, in her assumption of this role, in which she first appears as a peasant girl in her teens, and later as an old woman of nearly seventy years. She relies more on the two latter than

Gabrielle in her cottage.

on the first. Her cheeks are not smeared with grease paint to achieve the effect of old age, but she suggests the fragile old woman by her bearing. She thinks herself into the mental attitude of age. Few screen actresses have ever looked more captivating than she does in the early episodes of the picture. The illustration of Gabrielle in her cottage is a better description of her than words can give.

A whole street was built especially for this photoplay, and the scenes of village life, which open the picture, are remarkably faithful in detail. Carping critics have mentioned the fact that there is no peasant costume outside of Brittany in France to-day. But the France of this story is the France of 1870, and in those days distinctions of worldly station were still marked in the dress of the people. Julian, the director, is a past master of those "little touches" which in themselves raise a picture above the commonplace. He has introduced subtle humor into the first scenes. Little Zoe Rae, the wonder baby, has never been more fascinating than under his direction.

The later scenes bear an equal fidelity to life. President Laemmle is quoted as saying that the scene of the luncheon, given with the President of France and the great patriot as chief guests, is the finest set which he has ever seen. It is illustrated on this page. It is one of the thrilling moments of the play when Pierre, the most lovable imposter who ever stole a name, appears at the head of the staircase, greeted by the distinguished company with the President at their head, to receive the honors and the decoration for his friend Anatole.

The work of Kingsley Benedict as the hero who triumphed over one of the fiercest temptations ever offered to a man, in the great scene from which the picture takes its name, cannot be ignored. It is as perfect as that of Mr. Julian and Miss Hall. One believes thoroughly that "Anatole Picard" was fired by the spirit of the Marseillaise.

A very unusual feature was introduced in the filming of this photoplay —a feature which indicates a coming revolution in the construction of picture dramas. The best directors have been coming gradually to the conclusion that in order to achieve the most satisfactory results the actors of the silent drama should be furnished with the text of their parts. When pictures were newer than they are to-day this notion would have been scouted as preposterous. One of the great attractions of the screen to its players was the fact that it enabled them to break away definitely from the drudgery of learning words. But as pictures matured, both the directors and the actors began to realize that the movie public was becoming a public of lip-readers. Inexplicable laughs in quite the wrong places were finally explained by the discovery that a large proportion of the audience was aware of the fact that, when the leading lady was supposed to lisping, "Kiss me, Algernon, I am yours!" she was in reality murmuring, "For heaven's sake, look out for my make-up! I've got a big scene right after this!" Sometimes the things that she said were far less *comme il faut* than that. Motion pictures are particularly popular in institutions for the deaf, for this is one of the few forms of entertainment which they can enjoy on complete equality with those who hear. But the heads of such institutions soon found out there were very few pictures which could be shown to deaf-mutes on account of the glaring discrepancy between what the actors do and what they say.

Then there entered the question of foreign languages. It was one of the boasts of the screen that its players could portray the people of every clime and country because they could dispense with the handicap of language. But especially among our population of mixed ancestry there may always be in every audience a respectable proportion of spectators who really speak the tongue that the actors on the screen are supposed to be using. It can't help but destroy the illusion for an Italian, if in a scene laid in Naples, two men of his race are conversing, quite intelligently to the eye, in Californian American. This is true of the German, the Frenchman, the Swede and the Russian, and it would be rather difficult in many American cities to find a motion picture audience in which none of these nationalities were represented.

Rupert Julian is the sort of director who thinks a jump or two ahead of the rest of the fraternity. When he set about producing "The Bugler of Algiers," he realized that some of the subtle essence of the story would surely evaporate for many of the spectators, if these typical French people were seen to speak in English. He imparted his ideas on the subject to his company. Unfortunately, though, they

(*Continued on page 26*)

Gabrielle in old age.

The magnificent scene of the luncheon to the great patriot.

Eddie Polo in "Liberty" No. 15.

Interest in "LIBERTY"

Universal Organization is so Directors during the most exc impair its merit and growing thirteenth episode has been in M

THE Universal Company has always specialized in serial pictures and has always made a special effort to put into each serial the very best talent that was to be obtained. This policy has been a hard one to enforce for each serial, as it has come out has been better than the preceding one, and all the while the public taste has been educated up to higher and higher standards. So with the appearance of each new serial the public has always waited with baited breath to see what the Universal Company was going to do to make the current serial better than the last one. Time after time it has been said that the current serial was the finest that could be produced, and then the next one has surpassed its predecessor. That is why one can readily say that "Liberty" is the finest serial that has yet appeared. Whether or not it is the finest that can be produced the next Universal serial will tell.

Before it was even started this serial was destined to do big things, so wonderful were its prospects. The story, all carefully written in advance, was really remarkable, not only for the thrills that it contained, but also for the consistency of its quality. Printed at length in the advance "dope sheet" that was published, it unraveled a series of exciting adventures that were hitherto unheard of in serials. There had already been plenty of mystery serials and crook serials, but "Liberty" presented something entirely new in the way of clean entertainment that had never before been attempted. Here were thrills galore, but all of the entertaining kind that could not possibly have an evil effect upon the youth of the country. That they have not had any but a good effect is proved by the way that the Boy Scouts have given the picture their support.

Not only in the choice of subject matter, but also in the selection of a locale was "Liberty" fortunate. The region where all the exciting scenes take place is not in some hazy indefinite foreign country, but right on our own border and amid the section that is at this very moment the scene of many occurrences almost identical with the ones that are depicted in the film. No wonder there are thrills when the whole is set in an atmosphere of reality that would be impossible to manufacture. Most of the scenes that depict the border were actually taken in the vicinity of the places where took place the exciting events that thrilled our nation and caused the troops of the National Guard to be sent down there.

When it was announced last spring in the papers that the Villistas had invaded this country and had killed many American citizens, was there a heart in all this great country that did not thrill with the patriotism of the old kind, the kind that caused our forefathers to give their all to free this country from the despotism with which it was beset? Those were serious days when the Guard was called out and so many of our finest youths left their business and their families to answer to the call of their country. But how many of the men who went or the ones who stayed at home really

"Liberty," in desperation, holds up Lopez, the bandit, and the entire

Grows with Each Episode

perfect that even a change of ing part of the serial cannot appeal. The serial since the charge of the veteran, Henry Rae

realized the nature of the horrors that they were going to avenge?

Looking at these events in this light it appears that the Universal Film Company has done nothing short of a service to the whole land in vivifying these scenes and in making them popular and appreciated by the millions who see Universal pictures. For here are actual raiders shown in the actual act of pillaging homes, stealing and robbing all that they could lay their hands upon. There is an actual reproduction of the raid on the peaceful town of Columbus, N. M., that is not the fond imagination of a frenzied movie director. The scenes that were made were taken under the supervision of men who had seen the raid that Villa and his men made, men who knew the ground perfectly and who were familiar with all the details of that horrible affair.

It would be possible to give a long list of actual events that have been

roomfull of his followers.

incorporated into this film. If it were for nothing more than bringing home to the minds of the American people the awfulness of it all and the weakness of this country at present, the Universal Company could feel more than repaid for the effort that they have expended upon this serial.

But great as is the good that it has done, "Liberty" is in no sense an educational or propaganda film. It was designed primarily to entertain and in this it succeeds admirably. One has only to look at the business that the exchanges have done on it to get ample proof. It started off with a rush that was fast and furious, even for serials. But as the picture has progressed it has all the time improved so that the last few episodes have been the best of all. And now, as the end approaches, there is no one who has even the slightest idea of the final outcome.

Volumes could be written about the way the players in "Liberty" have covered themselves with glory, although knowing the players as the public did beforehand, there was never any doubt on that score. Marie Walcamp was chosen as the leading lady mainly because there is nothing in the world that she wouldn't do if the director asked her to. The list of the things that Marie has done is so long that it would take a special issue of The Moving Picture Weekly to enumerate them all in full. "Liberty" has given her plenty of opportunities and she has made the most of them all. Fighting real battles with big, husky men has been nothing to her, and the men were not trying to give her a chance, either. After each one of them her opponents knew that they had been in a fight. In the fifteenth episode she fairly outdid herself.

A little incident that happened in one of the earlier episodes is typical of her intrepidity. There was a particularly dangerous fall that had to be taken and the director was loath to ask Marie to do it. He knew that if he asked she would jump at the chance to put a thrill in the film, but he feared that she would be hurt and partly out of consideration for Miss Walcamp and partly for the remaining scenes that were yet to be filmed, he thought it best not to ask her to perform this particular stunt. But somehow or other Marie got wind of the affair and would not hear of a substitute. Argue as they would, it was impossible to show her why she should not perform the fall herself. So in the end the director had to give in, and after a doctor had been summoned and all the other preparations made the fall was accomplished. That

Marie Walcamp at last has a chance to wear a feminine gown.

it was a thriller in every sense of the word goes without saying. As the film was first shown in the projecting room of the Universal Company in New York there was a gasp as this particular scene was shrown, a thing that very rarely occurs among such a hardened lot of spectators.

Just as remarkable as the showing that Miss Walcamp has made has been the work that Eddie Polo has accomplished. Polo has long been known as one of the strong men of the coast, but in this film he does feats that are nothing short of phenomenal. In one of the recent episodes he takes a man up bodily and uses him a a battering ram to break through a door of solid oak. This gentle little act did not seem to tire Eddie in the least, although one is led to wonder at what hospital the other man sojourned for the following few days. In the same episodes he has a couple of other thrilling encounters, one with two men on a staircase, where he throws one man down on top of the other and the other with Raymond Nye, who weighs about two hundred pounds and is almost as strong as Eddie himself.

Recently Eddie was asked what he thought of the serial, and his reply

(*Continued on page* 25.)

"THE EAGLE'S WINGS," Bluebi

FIRST Bluebird to be released outside the program. Written by Rufus Steele, and features Herbert Rawlinson, Grace Carlyle and Charles Mailes. Industrial Preparedness the theme.

Kitty Miles *James Brown* *Jefferson Maynard* *Karen Thera* *Orlin Dagore*

Richard Wallace shows the Senator and his daughter his plan.

THE brand of "Bluebird Extraordinary" was not chosen haphazard. "The Eagle's Wings," the first of the new releases, fulfills in every way the description that the brand affords. The story itself, a realistic presentation of the greatest problem that confronts our land, is just as extraordinary as its author, Rufus Steele. It was Mr. Steele who, besides writing the piece, personally gained permission to film the industrial parts of the film and so made the whole play possible.

"The Eagle's Wings" was considered such a remarkable film that the Bluebird management at great cost secured the production. Otherwise, it would have been marketed as a State Rights Feature. As it is, the Bluebird Exchanges will handle this remarkable film as a Bluebird Special, the first film under this plan to be released by Bluebird. While its keynote is preparedness, its preparedness is not by any means the ordinary preparedness implied by that term, and Rufus Steele, the author, has succeeded after six months of wire-pulling, influence and argument, in securing material which has never before been incorporated in any moving picture. Many of the most sacredly guarded arsenals, manufactories and assembling plants in the United States have been opened through his influence to the moving picture camera, and these and the actual process of making munitions will be shown for the first time in history on the moving picture screen in "The Eagle's Wings."

From the standpoint of preparedness of the producers of the film, it must be admitted that they have "gone the limit" in providing settings and incorporating kaleidoscopic action. It was found necessary to build a replica of the Senate Chamber at Washington, because there was no legislative hall large enough to represent it, in which sufficient light could be obtained. The film also contains many of the most exciting battle scenes ever depicted in the attack on Columbus, N. M. These were especially directed by the director, whose wonderful success with "Liberty" has made him eagerly sought as a director of action and war scenes.

But the extraordinary quality of "The Eagle's Wings" permeates the whole production, the acting and cast as well as the story. The part of the hero, who plans the industrial preparedness that saves the country, is taken by Herbert Rawlinson, well known as a Bluebird actor, in the Bluebird release, "Little Eve Edgarton." The part of Senator Wright is taken by Charles Mailes, a character actor and a master of make-up who here appears for once as he really is. The part of the heroine is played by

Industrial Preparedness explained to the Senate Sub Committee.

l Special, Preparedness Feature

King of Foreign Power *His Minister of State* *The Ambassador to the U. S.* *Brent Wright*

CAST.

Jefferson Maynard...Rodney Ranus
Kitty Miles.....Vola Smith
Senator Wright.....Charles Mailes
Mona Wright.....Grace Carlyle
Richard Wallace,
Herbert Rawlinson
Orlin Dagore.....Charles Gunn
Keron Theris...Albert MacQuarrie
James Brown.....Malcolm Blevins
The Ambassador...Walter Belasco

Grace Carlyle, well known on the legitimate stage, who here appears at her very best in a part that shows to good advantage her stately type of beauty. The whole is a great dramatization of a great problem, which is all the more pertinent since the European war startled this country into a consciousness of its utter helplessness from a military standpoint. That is the problem and the solution, as Mr. Steele points out, is industrial preparedness.

This is the story:

Jefferson Maynard is a Congressman who is the author of a bill on preparedness that is before the House. There is great excitement, as the measure is arousing quite a bit of interest and the sentiment is very bitter on each side. Among those opposed is Senator Wright in the Upper Chamber. Wright owns a large iron foundry with branches in New Mexico and has as his manager a young man by the name of Richard Wallace. Wallace is a bright young fellow and is strongly in favor of the Maynard bill even though his employer is opposed. He is also in love with Mona Wright, the Senator's only child, and has many arguments with her about the measure, as she sides with her father's views.

Working against the bill are some foreign spies, Dagore and Theris, who use all the means that they can to prevent the passage of the bill and do not stop even at bribery. They even get a hold over one of Maynard's best friends and make him withdraw his support from the measure.

Discussing domestic Preparedness.

The invaders overtake Wallace in Brent's dining-room.

At last the bill is before a conference committee of the House and the Senate, of which Wright is the chairman. The Senator is obdurate, as he thinks that preparedness is a bad thing, so at last, in order to gain time for his party, he decides to adjourn the meeting, giving as an excuse that he wants to go West to see his family. This hinders the passage of the bill.

Out West he and Mona are met at the station by his son and daughter-in-law with their baby, and also by Wallace. There is a happy family reunion as they are all at the home of young Wright. But in the midst of this peace there falls like a thunderbolt the crash of war. That night there is a raid on the border by some Mexican bandits and they all barely escape with their lives. The sight of the wreck that the raid has made of the homes of American citizens from lack of proper protection, stirs the pride of Senator Wright and he wires Washington to send troops at once. The reply that comes back the next morning is that there are no troops to send.

These events change the Senator's mind and he goes East with Wallace to get the bill through the Senate. He arrives just as the bill is up for vote and gets permission

(*Continued on page* 26.)

The Smalleys Turn Out Masterpieces

Lois Weber, greatest woman director, in her workroom.

THE caption "Produced by the Smalleys" is coming to have as deep a significance on a film, as "Produced by David Belasco" on a play. Some of the finest feature films which the screen has known have been the work of this talented couple, who call Universal City their home. Phillips Smalley is the son of George W. Smalley the world famous newspaper correspondent; and Lois Weber, his wife, besides being a professional musician and an actress of high rank, is known by the title "Greatest woman-director in the world." A long string of film classics stands to their credit. "Hypocrites," the picture play which was recently revived at the Strand Theatre on Broadway in response to thousands of requests, made a furore when it first appeared and served to put the Smalley name on the screen map. "Scandal" was another famous production, and "Jewel," one of the most appealing of all film stories, is another picture which lingers in the memory of all who saw it.

The Smalleys directed Anna Pavlowa, the Incomparable, in her film debut in "The Dumb Girl of Portici," one of the biggest things ever undertaken on the screen. "Where Are My Children?" the picture which ran for weeks to crowded houses in a Broadway theatre, is another of the Smalley masterpieces. But they are not remembered for their longer pictures alone. A gem was "There's No Place Like Home," a one-reel pearl and their two-reel picture "A Cigarette—That's All," was one of the most perfect bits of screen technique which the picture-art has known.

When the Bluebird organization was formed, the best available material was engaged to produce and act the pictures released by this company. It stands to reason that "the best available material" must include the Smalleys, and so we find them producing for Bluebird. Their first picture was "Hop, the Devil's Brew," in which they themselves assumed the leading roles, that of a United States Customs Inspector and his wife. This picture was written by Rufus Steele, who secured permission from the Treasury Department to use the real inspectors during their visit to the steamship "Manchuria" in search of smuggled opium. Their next production for Bluebird was a screen version of Booth Tarkington's story "The Flirt," in which Marie Walcamp was featured. Then came two pictures with the eminent American actor Tyrone Power playing the lead. One was "John Needham's Double," in which the directors handled the art of double exposure as it had never been handled before; and the succeeding one, "The Eye of God," in which Lois Weber played opposite Mr. Power.

After these, came the sensational discovery of Mary Mac Laren, the wonderful emotional actress, whom Lois Weber picked out of a group of extras and cast as the star of that masterpiece, "Shore." Two other releases in which the new actress was featured followed the tremendous success of this picture. They were "Saving the Family Name," in which Mr. Smalley took the male lead, and "Wanted—A Home," which he directed without the co-operation of his wife. Since the production of these, Mrs. Smalley has been at work on a screen version of the Stidlow case, while Mr. Smalley has been producing five-reel features with his own company.

"Idle Wives," the picture which has had the widest popularity as a State Rights feature, has done much to increase the ever growing reputation of this great team. In all the Smalley productions there is an element of novelty, and this one is no exception to the rule. It is a film play within a film play, and there are no less than four distinct stories running at the same time. Yet so masterly is the direction that the theme is never for a moment confused. There is a prologue which introduces us to various characters, who, by a combination of circumstances, all visit the same picture playhouse, where the feature "Life's Mirror" is running.

There is the husband and wife, who are rapidly losing interest in each other, and growing apart. He leaves her to visit another woman. They decide to take a walk and enter the theatre where the picture is being played, attracted by the posters outside. Another group is a tenement house family, who are getting on each other's nerves, irritated by the high cost of living, and the barrenness of their lives. The young daughter envies the girl who lives across the hall and whom she sees going out with a young man. A quarrel is averted when the children beg their father to take them all to the movies. The girl across the hall also ends at the theatre. She lives with her mother, and there is no love in her whatever, but she has formed a friendship with a boy whom her mother does not trust. She defies all warnings and insists upon going out with him. In the meantime the deserted wife has also decided to go out. She sees her husband entering the theatre with the other woman, and follows them. So all these distinct personalities, with their conflicting problems, are gathered for the same purpose. By constant cutbacks, during the course of the photoplay we watch their emotions, and the effect of the picture upon them.

ith Actors or With Types

All of them find comfort in the film, and are made happier by its influence. One suspects that the Smalleys, who pin their faith so firmly to the motion picture, have subtly "put over" a little sermon on us; but we have been so wonderfully entertained that we don't find it out till afterwards.

The play proper is acted by an exceptional cast with the Smalleys at the head of it. They are unique in that their reputation along the three lines of authorship, acting and direction, is equally great. Mr. Smalley plays the husband who thinks that his wife should be satisfied with an idle life, and Lois Weber plays the wife, who convinces nim of his need of her, when she leaves him to return to the settlement work in which she is really useful.

It would be unfair to ignore the work of Mary Mac Laren in this picture. As the headstrong girl, who, heedless of the warnings of her family, insists upon trusting her own judgment in the selection of her friends, she accomplishes some of the best work which has been seen on the screen in years. Her story is a sad one, a real tragedy, but the Smalleys have known how to make the picture so appealing, and so varied, that there is no danger of its suffering in popularity because one of the themes is tragic. The girl, Molly Shane, has a terrible awakening, and suffers a heart-rending experience, but her story ends with the glimmer of hope. With wonderful art, the characters, at the beginning so divergent, are brought together in the end. The moment when Molly Shane, about to become a mother, and exhausted by days of wandering, breaks into the door of the settlement house, and falls at the feet of Lois Weber, is one of the finest dramatic moments which either the legitimate drama or the screen has ever known. It grips the most hardened picture-goer by the throat. When the picture was shown at the Maxine Elliott Theatre in New York the critics of the metropolitan dailies accorded it a reception seldom given to any film. Almost without exception, the leading papers, despite the pressing interests of the European war and the election, gave the picture more than half a column of space on the news pages. James Oppenheim's name on the novel was doubtless an attraction, but it was conceded by most people than the picture made a deeper impression than the book.

Phillips Smalley, Mrs. Phillips Smalley and Mary MacLaren in a scene from "Idle Wives."

Phillips Smalley in his study.

"The Stielow Case," which Lois Weber has just finished in eight reels, offered Miss Weber an opportunity to prove all over again that she is a master of the art of making types appear like the most experienced actors. The story of course is a homely one and all the actors in this one of the greatest dramas of modern times are homely characters, that is, all of the more important of them are. Miss Weber promptly picked a cast which contains only two names which have wide prominence in the photoplay world. There are very fine players also in the remainder of the cast, but the big roles are taken by extra people into whom Miss Weber has breathed the breath of apparent genius.

Being three thousand miles away from the scene of the Stielow tragedy Miss Weber was at a disadvantage in every way, and more particularly since many of the later developments in the case had not been fully reported to her. The types she chose were found to be admirable.

A few words about the author of the story from which Lois Weber constructed the scenario of "Idle Wives" are not out of place here.

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"IDLE WIVES" won fame as a novel when it appeared over the signature of James Oppenheim, but it is safe to say that its fame has been vastly increased by the screen setting which has been given to the original story by those masters of photoplay production, Mr. and Mrs. Phillips Smalley. Mrs. Smalley, or as she is better known, Lois Weber, made the scenario from Mr. Oppenheim's book, and they both assume leading roles in the production as well as directing. They have not played together in a picture since the Bluebird success "Hop, the Devil's Brew," which they made from the story by Rufus Steele.

"Idle Wives" is a State Rights Feature and the interest shown in it at its run in the Maxine Elliott Theatre in New York City was intense. This interest has been duplicated throughout the country wherever it has been shown.

As is usual in a Smalley production, the cast chosen is peculiarly fitted to the task in hand. It is a very large one, from the unusual construction of the play. Four stories are run at once, yet such is the perfection of the direction that the themes are never confused.

In the prologue we see a husband and wife who are drifting apart. He leaves her to visit another woman, and by chance they enter a motion picture house where "Life's Mirror" is running. At the same time we are introduced to a young girl who, defying her mother's anxiety, insists upon going out with a young man in whom the mother feels no confidence. They also enter the same photoplay house. A third group of spectators is a tenement house family who, tired with their struggle against poverty and rebelling against their hard lot, are diverted from a serious family quarrel by the request of the children that father take them to the movies. They also are among the audience who witness "Life's Mirror."

Then the story of the picture is unfolded before us, with constant cut-backs to the members of the audience in which we are interested. In this way we are able to follow the effect of the play upon the three groups.

Anne, a settlement worker, had married John Wall, and then had led the life of idle existence which many of the wealthier class do, even the care of her children being taken by a governess. John's mother and sister Enid belong in the same class—all slaves to appearances.

In the office of Richard, John's brother, who is known as the failure of the family, is working Alberta, a sweet, demure little country girl who had been lured from her home by a scoundrel.

Richard and she are in love, but she, knowing her past and having the fatherless child Tad, will not listen to his proposal. Finally, when she learns that he knows all and still wants to marry her, she consents and they are married, but not without protest on the part of his family, who feel that they are disgraced by "that woman." Richard has confided in Anne and she is happy over their

marriage and accepts Alberta. This angers her husband's family and such is their treatment of her that she finally leaves and returns once more to her settlement work.

In the same tenement flat with Alberta—and now Anne makes her home with her—lives the Shane family, typical tenement types, with a beautiful young daughter, Molly. Larry, an unscrupulous cadet, makes the acquaintance of Molly; she trusts him, believes in him and things being so unbearable at home, she finally goes to him upon his promise of marriage. Cruel is her awakening, but she feels that she must go on with her life as she has started, and not return to her heartbroken father and mother.

John finds things not so pleasant after the departure of his wife, for his mother and sister make life miserable for him; he entreats Anne to come back, but she cannot go back to the old life, and tries to find solace in helping the unfortunate girls who come to the settlement mission. At last Anne gets trace of Molly, and with Billy Shane goes to the dance hall where she and Larry are dancing. But Molly gives Anne a note for her father, telling him that while she loves him she feels that she has dishonored his love and so will have to continue living her own life.

Molly discovers that she is to become a mother, but this fact she hides from Larry, knowing what his attitude would be. Secretly she prepares clothes for the coming child, but the day comes when Larry discovers her secret and treats her so badly that Molly leaves home and subsists for days upon the refuse of picknickers until finally, one day, she finds the card that Anne has given her, and then she seeks her out. She is taken care of, and John arrives once more to plead with Anne to return to him, just as she is doing her utmost to comfort Molly and another girl of the mission. Gradually he begins to realize what a power for good Anne is and before long he is contributing to her charitable society.

Molly's child is born and a new vision comes to her until finally she will allow Anne to send for Billy, and great is the joy when the two meet and Molly promises to return home. Now that Molly is taken care of and has no further need of her, Anne cannot overcome the longing and the ache in her heart for her own children, so she returns home just as John and his mother are packing up the household belongings preparatory to breaking up the home. When John's mother sees her she vehemently denounces her, but John, for once taking the reins in his own hands, commands his mother to silence and takes Anne back into his life again—a life that has promise of much happiness and contentment.

After the picture play, "Life's Mirror," is finished, we see the audience leaving the theatre. Maud George, as the wife of the prologue, has followed her husband and seen him enter the photoplayhouse with the other woman. She hides in the aisle, half ashamed of her tears. But he catches sight of her, puts the other woman into a taxi, and gladly accompanies his wife to their home, where they have a scene of reconciliation.

The young girl, tremendously affected by the fate of Molly, begs her escort to take her straight home. The young man, who is shocked at the result of the cadet's cruelty, has taken the lesson home to himself. He escorts the girl to her house, and suggests that next time they go out, they invite her mother to go with them.

The tenement house family have also been deeply affected by the play. The father and mother determine to be more gentle and affectionate with each other and to have more sympathy with their pretty young daughter. She is horrified at Molly's fate, and decides that home is not such a bad place after all, and that she will try to be satisfied with it.

So the lives of these three groups are made happier by the inner vision which has come to them at the "movies." The picture play is the embodiment of one of the strongest of the Smalleys' Articles of Faith, their belief in the power for good of the motion pictures.

"Idle Wives"

with

LOIS WEBER AND PHILLIPS SMALLEY

From the Popular Novel by James Oppenheim

PRODUCED BY

THE SMALLEYS

Authors of "Where Are My Children?" "Hypocrites," "Scandal," "Jewel" and other masterpieces.

WONDERFUL STATE RIGHTS FEATURE

Sensational run at the Maxine Elliott Theatre in New York

The most dignified and moral preachment ever presented on the screen—Endorsed and applauded by Press, Public and Clergy.

CAST.

John Wall	Phillips Smalley
Anne Wall	Lois Weber
His Mother	Countess Du Cello
Richard Wall	Edward Hearn
Billy Shane	Seymour Hastings
Mrs. Shane	Cecelia Mathews
Molly Shane	Mary MacLaren
Alberta	Gertrude Astor

IN THE PROLOGUE.

A Wife	Maud George
A Husband	Ben Wilson
A Young Girl	Neva Gerber
Her Mother	Mrs. Witting

THE CELEBRATED STIELOW CASE

(*Continued from page* 9)

Green, a brother-in-law. Separated and told that the other had confessed, or was about to, and that the only way to escape death was to tell first, both confessed, or were reported to have done so. Green pleaded guilty and was sentenced for life. On Stielow's trial the chief evidence against him was the confession alleged to have been made to Newton, not a signed and written confession, but one that Newton had written out and which he swore had been made to him—his testimony being corroborated by the sheriff and a notary. The court said that except for this alleged confession there was not sufficient evidence against Stielow to defeat a motion for a discharge.

"Doubt as to Stielow's guilt grows out of his repudiation of the alleged confession, a knowledge of the circumstances under which it was obtained, and various unchallenged facts in the record. It would seem that Mrs. Wollcott must have seen her assailant. If she did, and it was Stielow, it was remarkable that she fled to his house for safety. If Stielow killed the woman it is amazing that he should have allowed the body to be found on his doorstep. Equally remarkable is his report of the crime while Phelps was still living and might revive and identify Stielow if guilty. Finally, notwithstanding the legal theory of the inconsequence of cumulative testimony, it is improbable that Stielow would have been convicted if the damaging expert testimony against him had been met by the evidence now available. In view of all the circumstances the judgment that Stielow is innocent would seem justified except for the parallel confession of Green."

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SPECIAL THANKSGIVING NUMBER

The thirtieth of November is the day set apart for public thanksgiving. Everyone wants to feel that he has had his part in the preparation of this distinctively American festival, and the Moving Picture Weekly does not want to be left out. So this special edition is our way of expressing our spirit of thankfulness, and our message of goodwill to every reader of these pages. The two great blessings, peace and plenty, are with us in full measure. In the words of the Bard of Avon, whose three hundredth anniversary is celebrated this year, "Let good digestion wait on appetite and health on both!"

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Two Universal Thanksgiving Films and Something About Ruth Ann Baldwin.

By Herbert Rothschild.

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venport in the leading role. This charming playlet, released on Thanksgiving Day as a Big U, was written by Lynn Reynolds, a Bluebird director, and produced by one of the few woman directors in moving pictures, Miss Ruth Ann Baldwin. It is very appropriate, too, that this play should have been produced by a woman, as it idealizes motherhood, an ideal in the breast of every man or woman in the country, and doubly so on Thanksgiving Day. It is the story of a mother who expects her children to visit her on Thanksgiving Day. The children have gone to the city and have drifted away from their old surroundings and from their mother. Both are too busy with their own pursuits to come and the old lady is heartbroken. But at the last minute they both are stricken with the spirit of the holiday and hurry down to see their old mother.

These are the two plays that the Universal presents as their Thanksgiving offering, and they will be only too happy if somewhere some one will be made a little happier by them.

Incidentally, it is interesting to note that one of these Thanksgiving stories was directed by Ruth Ann Baldwin from a story written by her former chief and very good friend, Lynn Reynolds. "The Mother Call" is Miss Baldwin's first production "on her own." She is now working on a single-reeler entitled "Bred in the Purple," from a story by J. F. Wilson.

ANOTHER WOMAN DIRECTING.

Why Ruth Ann Baldwin Dresses in the Costume Shown in the Cut on This Page.

RUTH ANN BALDWIN is a name which has been associated with the Universal Film Company for several years in various capacities. Lately she realized her cherished ambition and was appointed assistant director to Lynn Reynolds.

Before joining Universal, Miss Baldwin was one of the ever-growing army of newspaper women, and had much experience in the press world of San Diego. Then she became interested in the scenario end of the motion picture enterprise, and was for some time employed by the Universal in this capacity. She was sent to London by President Laemmle to collaborate with E. Phillips Oppenheim on the scenario for one of the early and exceedingly successful serials of the company, "The Black Box." After this she became editor of the West Coast scenario department for a time.

But all the time she cherished her desire to become connected with the production of pictures, and when the powers that be gave her the chance she determined to make good. She was appointed assistant to the director whose work she most admires, Lynn Reynolds.

The cut shows her in the costume which she has adopted for wear in the woods during the filming of out-of-door stories, such as Director Reynolds loves. There is a story connected with her choice of apparel. When she was a small girl she was very fond of riding. One day she had a serious fall, and her skirt catching in the pommel of the side-saddle, she was dragged for a long distance. Her mother made her promise that she would discard both side-saddle and skirts for riding and she adopted the masculine costume from that day. She found the clothes so comfortable and practical that she decided to wear them while working for the camera. She accompanied Mr. Reynolds and his company to Hume, recently, to film the Bluebird, "The End of the Rainbow," in the lumber country. The inhabitants at first looked askance at her costume, but when they realized the exacting nature of her task as assistant director they all agreed that her idea of dress was the right one.

NOTED CALIFORNIA OFFICIALS VISIT UNIVERSAL CITY.

Lieut.-Governor of California, Wm. D. Stephens, Mrs. Stephens and Lieutenant Zane See Film Capital.

WILLIAM D. STEPHENS, Lieutenant-Governor of California, accompanied by Mrs. Stephens and their son-in-law, Lieutenant R. T. Zane, and Mrs. Zane were among the distinguished visitors at Universal City on October 25.

Lieutenant Zane is connected with the United States Marine Corps at Pearl Harbor, Hawaii, and he and Mrs. Zane were spending a few weeks in Los Angeles with the latter's parents. He informed the Lieutenant-Governor of his desire to see the famous picture-making plant before returning to the islands and Mr. Stephens, who was making a campaign tour for Hughes and Fairbanks, took time away from the rostrum to accompany them and Mrs. Stephens to the city of make-believe.

Lieutenant-Governor Stephens, who is an enthusiastic "movie fan" and who often has visited Universal City, took a keen delight in pointing out the noted stars to the members of his family, many of them greeting him warmly.

The members of the little party were kept busy watching the many companies at work, and when they left Lieutenant Zane said: "Most interesting place I have ever visited and that is saying much, as I have traveled a great deal since my connection with the navy."

"Right you are," said the Lieutenant-Governor, "greatest place in the country. If anyone wants real entertainment he will find it here in all varieties."

McRae Now Directing "Liberty"

Henry McRae.

IT seemed a dreadful calamity when Jacques Jaccard, who was both writing and directing the serial "Liberty," became so ill that continuing such arduous work was out of the question for him. But the Universal is a fortunate institution. This has been proved many times, and never more forcibly than in this crisis. If any one could take charge in this crisis that man was Henry McRae, of 101 Bison fame, the past-master of the punch. And the Universal possessed his services.

McRae has such a string of successes to his credit that there is no room in a book of this size to enumerate them, that is if you want the magazine to contain anything else. But one cannot refrain from mentioning that breath-taking drama "Behind the Lines," which he put on for Bluebird, with Harry Carey and Edith Johnson. It was a sort of epitome in five reels of the capabilities of this human dynamo. He took hold of the serial in the thirteenth episode, the unlucky thirteenth it might have been called, had any one with less ability been called upon to assume the difficulties of finishing another man's job. But McRae did his patching with such skill that it is impossible to detect the change. From the thirteenth episode the action has started to run at a speed which is amazing, and which promises to surpass even the record of Henry McRae himself. His story reads something like one of his own pictures. It is a series of obstacles overcome.

No middle name, please. An undaunted, Scotch-Presbyterian, theatre-abhorring father sandwiched "Alexander" between "Henry" and "McRae," but the initials "H. A. M." on the end of a wardrobe trunk—well, imagine it.

Born in Toronto in 1878. Educated there. Started a course in medicine. The greatly reverenced and all-wise professor one day asked the boy how to spell "can't," and the future Bisonite decided that education from books didn't come up to specifications.

Amateur theatricals had always thrilled the boy. Through the list from Romeo to Shylock, he had appeared at once as bill poster, business manager, stage director, leader of the orchestra and leading man in these school productions.

The stage! Just the thing. Dad said no. Henry, being half Irish, joined a stock company at five dollars per week. He had good clothes, trunks full of them. The five per week went for laundry bills and the young Beau Brummel made most of his meals on—enthusiasm.

In the months of semi-starvation, dirt and the discomfort of being knocked about from town to town, McRae developed the main quality which has brought him to his present position. In common parlance, that thing is "to use the bean," in plain English, "common sense."

"I soon realized," he says, "that it was the fellow who filled his job with equal parts of energy and brains who was constantly shoved along toward the top."

"Using the bean" McRae organized his own stock company and toured the country with marked success. He owned theaters in Tacoma and Seattle and took his company to Honolulu where they stayed for many months and became so popular that the residents of that city are still asking for a return engagement.

After a three-day inspection of the Selig plant in Chicago, McRae decided to go into the movies as a producer. Selig decided so, too.

About four years ago the Universal asked McRae to join the tremendous plant at Hollywood, California. The result is the famous Bison Pictures.

"Show me the name 'McRae' in the corner of a picture and I don't have to look at the film to know that it will bring me money," said an exhibitor.

Ask any member of McRae's company what he thinks of his director and you will get the same answer:

LIBERTY display of the Plaza Theatre, Detroit, Mich. The proprietor expended almost a hundred dollars on the papier mache statue of Liberty. There also are two large Liberty bills hanging from each corner of the theatre which do not show in this photo.

"Fairest, and hardest man to work for in the business. If you're a mutt, beat it quick. You can't fool Sunset Mac. He'll work from dawn until the sun goes down. Maybe you eat and maybe you don't, but he'll never ask you to do a thing that he won't do himself. If it's shooting a log flume at 60 miles an hour, falling down a cliff, jumping into an ice-cold stream or walking a 14-inch pipe over a 150-foot ravine to get to a 'location,' Mac wil be there to do it first."

Such results make it permissable to ask McRae what, in his mind, constitutes a successful picture.

"Several things," is his answer. "Personality of the actors, interest in the story, 'punches,' setting and photography. Yet, these may all be good and, if your film drama lacks real, human appeal, it won't bite into the lasting appreciation of your audience.

"The day of 'any old thing' is gone. The day of the real portrayal of real humanity is here. The men who can make pictures so true in their portrayal of joy and sorrow, humility and pain, shame and glory, that these qualities reach out and strike a responsive note in the hearts of the audience—those men are the ones who are making and will continue to make the truly successful motion pictures."

Aside from his work McRae has one enthusiasm, his small son, Henry Oswald McRae who gives every evidence of being a true Bison production.

MARIE WALCAMP HAS JAPANESE ADMIRER.

A bundle of mail comes every day to Fred Donaghy of Universal City addressed to Marie Walcamp, who plays the featured lead in "Liberty, A Daughter of the U. S. A." Recently, one came from an admirer in Japan written in excellent penmanship but unusual in its phraseology. The letter follows:

"Dear Miss Walcamp:—I have no doubt that you will have certainly astonished in getting the letter from me who am quite stranger to you. But I know you on seeing 'The Moving Picture Weekly,' publishing in your country. The reason why I am now writing this letter to you is that I am very much interested in Cinema.

"Recently a curiosity induced me to collect general photos of well-known cinema players in the world. Some American players kindly accepted my offer in giving me their photos. I do not see Liberty manufacturing by Universal Co., but I have any room to doubt that it will arrive Japan presently. So I desire earnestly to have one of your photo, having your own hand's writing's signature on it. I sincerely trust that you will have no objection in accepting my offer.

"I thank you in anticipation for your kindly sending me one of your photo to my request."

JAPANESE TWIN GIRLS ADMIRE POLO.

THE fame of Eddie Polo, well-known Universal athlete and actor, has spread to Japan as is evidenced by the large correspondence he receives from the Orient. No letter has pleased him more, however, than one from Japanese twin girls in Yokohoma in a joint letter. They not only sent their photographs, but told him how they admire his work on the screen. The letter was translated for Polo by Frank Tokanaga, one of the Universal actors.

INTEREST IN "LIBERTY" GROWS WITH EACH EPISODE.

(*Continued from page* 15.)

was that it was all right only he did not have enough to do. Polo, who before going into the movies, was a trained athlete and circus performer, is the possessor of a wonderful physique and is quite the strongest man of the studio. In spite of his many encounters in the film he has found it necessary to take conditioning runs and boxes with any one who is brave enough to undergo the ordeal. It is interesting to know that Eddie has an enormous following in Japan, where they are simply wild over his wonderful muscular development and the numerous stunts that he performs.

Another of the players in "Liberty" who has covered himself with glory is Jack Holt. Jack is the hero, and as a dashing army captain who is always on the spot to save the heroine, Jack is able in every respect. His handsome face and figure, together with the expert horsemanship that he has shown in this picture have won him the admiration of the entire country.

And now with a couple of shudders and many gasps of horror, the villains are approached, villains because of these there are two in "Liberty." The first and most villainous of them is, or rather was, Manuel Leon, a part played by Bertram Grassby. This was the first picture that Grassby had ever been in where he had had to do any riding, so all the boys were anxious to see him in the saddle. But Bertram fooled them all, for he jumped right on the horse and rode off without so much as a single balk. The very first episode had a part in it where Bertram had to ride down a very steep incline, but he stood up to the test like a major and now has the respect of all the rough riders in the film.

The other gasp-producer was G. Raymond Nye, who in the part of the bandit chief, has filled the bill in every respect. With a towering physique and a black mustache, he has terrified quite as much by his satirical laugh as by his stern frown. In the last few episodes since Manuel was killed, Raymond has had to work pretty hard to furnish all the villainy of the serial, but he has stood up to the task so well that the heroine is still in his clutches without much prospect of freedom.

Much to the regret of the company and of those who like to see a man finish what he has begun, the direction of "Liberty" has changed hands almost in the middle, as it were, but this course was necessary and unavoidable, owing to the partial breakdown of Jacques Jaccard under the tremendous strain of putting out two reels of intense action every week. A very unexpected rainy season at Universal City also impeded the progress and so worked on Mr. Jaccard's nerves that it was feared he would have a complete breakdown.

In this crisis Henry McRae, veteran director of the Bison brand, was asked to take up the serial, and out of his friendship for the leading players, Marie Walcamp, Eddie Polo and Jack Holt, all of whom he knows very well indeed, and has directed in the Bison brand, he consented to take up the serial in the thirteenth episode and see it to the end. The thirteenth, fourteenth, fifteenth and sixteenth have already been shown in the projection room, and too much praise cannot be showered upon Mr. McRae for the manner in which he has grasped the original plan and for the friendly spirit in which he has undertaken to carry out something which he did not begin.

McRae has long been known as one of the foremost and most successful thrill producers in the game, and the episodes that he has turned out have been up to his reputation in every way. So well has he picked up the threads that it is impossible to tell at which episode the other left off and at which McRae began.

So "Liberty" is drawing to a close. To say that it is the greatest serial that has ever appeared would not be going too far. Many others have said it, and the congratulations from exhibitors and fans have been pouring into the office ever since it began. Undoubtedly it has set a new pace in serial conducting, showing the country something entirely new in the way of serial pictures, and has opened up a new field which the other companies will not be long in following.

IT WAS NEW TO ELIZABETH.

TWO little girls were sitting on the knee of Marshall Stedman, engaging director at Universal City, telling their friend of the events of the day in school. They were Lena Baskette and Elizabeth Janes, well-known child actresses of the film capital.

"I got 100 in deportment to-day, Uncle Marshall," said Lena proudly.

"How much did you get?" he asked of Elizabeth.

The fair-haired child looked up. She did not quite understand the meaning of the word. "I don't take it," she replied.

"THE EAGLE'S WINGS."

(*Continued from page* 17.)

to speak. But the whole chamber is dismayed when he gives the measure his hearty support instead of his opposition. It is a stirring moment, but at last the bill is passed.

But the crisis is not yet over. The agents of the foreign government have been foiled in their attempt to stay the passage of the bill, but they realize that it will take years before the preparation provided for in the bill can be attained, so they advise their government to make their demands at once. This is done and the War Department is at a loss to know what to do, as they have not enough munitions to go to war.

But now young Wallace, who has all along been giving the matter his thought and attention, advances a plan to save the country. At a meeting of the committee for defence he advocates that they institute what he calls industrial preparedness. At the first sign of war all the factory operatives in the country are to be mustered into federal service and are to go to work making munitions. As he describes his plan, the whole thing is unfolded before their eyes. They see milk-can factories making shell casings; locomotive works making field guns, etc., down the line of the list of things that will be required for the war. Then he shows how these can be distributed and put into service. The plan is accepted and put into action. So quickly does the country prepare that the foreign agents are surprised and at once wire to their countries to withdraw the demands as America is preparing so fast that they will be armed in a few months. So the country is saved.

At last Mona is convinced that Wallace is right, and she, blushing, accepts him as her leader for life. She, too, believes in preparedness.

"THE MAINSPRING."

(*Continued from page* 7)

story was that she was such a success that she was offered a regular engagement and has risen rapidly through all the stages so that now, with the Universal Company, she is considered one of the most capable of the younger actresses.

In the cast is also Thomas Jefferson, a son of the famous Joseph Jefferson. For twenty years he played in "Rip Van Winkle" with his father and then upon the latter's demise he continued it in the title role. Mr. Jefferson is a fine-looking man with a tall, stately figure and gray hair. He may be remembered in the Bluebird, "Little Eve Edgarton," as the old professor, and also in "A Romance of Billygoat Hill" in a similar part.

So here is the secret of the wonderful quality of "The Mainspring." It is wonderful because it could not help but be so with the array of talent that has conspired in its production. It is interesting because it is a plot written by a master pen, produced by a master director, and acted by players who are artists as well as types. When the material and workmanship are of the finest, the product cannot be surpassed, and this is just an instance in point to prove the superiority the popular Red Feather brand of productions. "The Mainspring" will stand up beside any other film or any other program. It need never fear comparison or competition.

"BUGLER OF ALGIERS."

(*Continued from page* 13)

all admitted the force of his arguments, most of them couldn't find their "French tongue." But Ella Hall is as much of an enthusiast as Julian, and it is not so very long since she was in school, anyway. So she set to work with a French coach. First they translated all the things that she might be expected to say into colloquial French, and then she learned them by heart, and practised French phrases in her sleep until they fell naturally from her tongue.

So, in the picture, when Gabrielle answers the President of the Republic, a Frenchman in the audience runs no danger of having his illusion of reality destroyed, for she says, so plainly that a one-eyed man can see it, "Pas Madame, Monsieur le President, mais Mademoiselle!" It was a real labor to learn regular lines in a foreign language for "the silent drama," but it was a labor of love, and she says she will be rewarded if the play is made more convincing to just one member of one audience.

THE SMALLEYS TURN OUT MASTERPIECES

(*Continued from page* 19)

James Oppenheim was born in St. Paul and is no relation to E. Phillips Oppenheim, also the writer of many successful film plays. The author of "Idle Wives" is one of America's youngest as well as one of her most promising authors. In the years 1901 to 1903, while a student at Columbia University, Mr. Oppenheim did a great deal of settlement work at the Hudson Guild Settlement and it was there that he received the inspiration for social service and uplift that is so apparent in all his work. This work in the Ghetto of New York appealed to the young man and several years later he adopted it as his vocation, being connected with the Hebrew Technical Institute both as teacher and acting superintendent. Then came his success as a writer and ever since he has devoted himself entirely to literary endeavors.

The first of Mr. Oppenheim's work to attract the public attention was the series known as "The Doctor Rast Stories" which appeared serially and later were published in book form. Since then he has written "Wild Oats," "The Olympian," "Idle Wives," and "The Beloved," all of them popular novels, besides producing two volumes of poetry, "Monday Morning, Etc.," and "Songs for the New Age." A play, "Pioneers," and a serious sociological study, "Pay Envelopes," are also the product of his pen. This incomplete list does not include the hundreds of short stories that have appeared in the magazines. He is a constant contributor to the most widely circulated magazines in America, and as such is known to millions of readers throughout the United States.

U. S. SENATOR PHELAN VISITS UNIVERSAL CITY

JAMES D. PHELAN, of San Francisco, accompanied by Charles W. Fay, who has been for many years postmaster of San Francisco; John T. Carter, Collector of United States Internal Revenue for the Sixth District of California, and W. M. Humphries, of the Los Angeles Chamber of Commerce, were also visitors at Universal City recently.

The party spent several hours at the plant, which all agreed exceeded the stories about its wonders they had heard from other pilgrims who had wended their way to the city of make-believe.

Senator Phelan and the others, spending some time on the stages watching several hundred people at work, motored over the 230 acres of Universal City, viewed the many elaborate exterior sets and ended the journey with a visit to the zoo, where Superintendent Rex de Rosselli entained them with acts by the lions and Joe Martin, the famous simian comedian.

U. PLAYERS CHECKER FIENDS.

ALL of the members of the Universal Joker company, from Director W. W. Beaudine down through the line of players and assistants are checker fiends. When not working before the camera two or three games always are in progress in the dressing rooms, and Gale Henry and William Franey lay claim to championship honors.

Franey, however, admits that Charles Conklin defeated him once, but an investigation proved that Conklin was using thirteen checkers against Franey's eleven.

How Rufus Steele Came to Write "The Eagle's Wings"

By Peter Pepper

Continued from Page 11

These three were the Waterfliet arsenal in New York State, the Frankfort arsenal at Philadelphia, and that at Watertown, Mass.

"At the first are made the largest guns for the army and some of those for the navy. The shop is 1,000 feet long, 200 feet wide, and 150 feet high. It is the most enormous place I ever saw in my life. Everything from a 3-inch gun to the new 16-inch gun is made there. The 14-inch gun is the large gun more commonly used, and this is fifty feet long, and weighs seventy tons. Yet the great cranes pick up these monsters and handle them as if they were pencils. It takes four men, one to operate the crane, and the others to handle the cables, which are so heavy that three men have all they can do to lift the sling and place it around the gun.

"If you told most people that they use wire in making a 14-inch gun, they would be considerably surprised. Yet there are 125 miles of square steel wire used in every gun of this calibre. The gun barrel is not a solid piece; it is composed of a core which is wrapped with the wire. Then a jacket is shrunk into place, after which this is again wrapped with wire. This gives the gun far greater strength, though its life is short enough at best. To make the 16-inch monsters, an addition of 75 feet had to be made to the enormous shop. A complete idea of the immensity of this plant can hardly be gained by the pictures in 'The Eagle's Wings,' but the ease with which the monsters are handled is graphically illustrated—and for the first time.

"At the Frankfort arsenal all sorts of ammunition are manufactured, from 14-inch shells to revolver cartridges. Many women are employed here, and are seen at work in the film. The machines seem positively human, especially that which puts the finished cartridges into a clip. A hand grabs them in the most life-like fashion. The girls work with lightning rapidity, especially the inspectors of the bullets. The nickle is pressed into shape and the lead forced into that, and each must be absolutely perfect. The girls run them through their hands at terrific speed, and then they are reinspected, and if a girl has made more than five errors in a day, that is, has passed more then five bullets with, to us, imperceptible defects, she is penalized.

"When we wanted to take the making of the time fuses, in one of the arsenals, the officer in charge made an objection. He said that the place had just celebrated its one hundredth anniversary, and no camera, in all that time, had ever been inside the plant. He could not understand how we had obtained permission to take them there now.

"Of course we had to take our pictures by artificial light, and so we were careful not to go where powder was being used. In one place, on the third floor, there were about a hundred girls and men assembling the fuse parts. Inside a glass partition there were more men, working at machines with an iron apron in front, something like a harness-maker's machine. They were putting the explosives into the shells in rings, using a press. They gazed through the glass at our picture-taking, in astonishment at seeing cameras in the plant. One man was so interested that he became careless. When the press came down, the plunger struck on the edge of a ring and a spark found its way to the powder. There was an explosion, and when it was over, though there had been two hundred and two people in the place, just two had stood their ground—the cameraman and myself. This was not an indication of superior bravery on our part—it merely meant that we did not know enough to run! I confess that after I had heard that the man was not hurt, I had to go out and get a breath of air.

"Then we went to the room where the biggest shells are loaded. A weird place! There were little rooms, eight feet square, all divided from each other by walls eight feet thick. The idea of this arrangement is that if one man is blown to bits, all his neighbors won't go, too! A comfortable place to work in. They told us, however, that it was not particularly dangerous, and that we might set up our camera here. There was dust on the wall. I rubbed some of it off on my fingers.

"'What's this?' I asked.

"'Just dust,' they answered.

"But I saw plainly that it was powder dust, and I decided that we would take no pictures by artificial light there.

"The room where the shells are loaded with the highest explosive is the strangest place of all. The men move with the precision of machines. There is absolute stillness, they do not even talk among themselves. When we entered they carefully laid down their work and turned to look at us, but no one spoke or smiled, as they had done in the other rooms. Outside, one could hear the constant 'put-put-put' of rifle fire out on the ranges where they test cartridges—so and so many out of every thousand—all day long. It was one of the queerest impressions of my life, but we took no pictures there!

"At Watertown, Mass., near Boston, the gun carriages and biggest shells are made. Here was obtained the beautiful picture which is called in the film 'Blowing Steel.' No one has ever photographed these things before, and in all human probability no one will ever do so again, for the plants are to be reorganized and then they will close up tight again. Prominent engineers who have seen these pictures have expressed the opinion that they are the finest industrial pictures which have ever been taken. The secret of this is that they are close-ups, which show every detail of the process with almost greater impressiveness than if one were looking at the real thing. But there are other remarkable features of the picture.

"Every one has spoken of the reproduction of the raid on Columbus, with its extraordinary representation of Villa. In the scenes in Washington the House and the Senate are reproduced with such fidelity that a Congressman or a Senator would feel at home there. Men have been chosen who physically resemble conspicuous figures, Champ Clark and Vice-President Marshall, for example.

"The picture gains immensely when we realize that such a scheme as it protrays for the industrial preparedness of the country, has actually been formulated, and that the listing of the plants adapted to the carrying out of it, has actually begun. To many who have seen it, the most impressive thing in it is the dissolving view of the six men, representing raw material, into the one soldier thoroughly equipped and the five industrials who are needed to equip him. Many people do not realize that, if it ever comes to an actual test of this scheme, it will not be the men of brains and soft hands who will be exempt from military service in the trenches, but the huskies who wield the hammer and the honest workingman, who in previous wars has been the one to be called first."

JULIAN BEGINS NEW FEATURE.

"MARCEL'S Birthday Present," suggested by a play of the same name, is the next production to be undertaken by Director Rupert Julian who has just finished the masterpiece "The Bugler of Algiers."

The original play was written by H. R. Durant and has been scenarioized in five reels by E. J. Clawson. Julian will not play any of the roles.

"THE EAGLE'S

A Thundering Drama with

From the Virile

BLUE

Extraor

THE world's greatest theme, staged in the hugest manner. Spectacles outdone by realistic scenes of the most thrilling and timely interest. A lavish and stupendous production with a brilliant cast of BLUEBIRD players,

A magnificent and tremendous presentation of an absorbing story of National Defense.

Beyond description because without precedent. A box-office attraction unparalleled because it has the universal appeal; the grip direct that clutches at the heart of every American man, woman and child. A picture that accomplishes what other producers have attempted—but without the usual silly mimic warfare, paper castles and ingenious brain-storms.

"EAGLE'S WINGS" is a dignified yet fascinating drama that will hold your audiences spellbound, and send them from your theatre to tell their friends it is the greatest world-drama ever told in pictures.

BLUEBIRD PHO

1600 BROADWAY

WINGS"

A Thundering Message

en of Rufus Steele

BIRD

dinary

NOTICE to all BLUEBIRD Exhibitors: The BLUEBIRD Exchanges have paid an enormous sum for the State Rights to this exceptional picture. It is called "A BLUEBIRD Extraordinary," not merely to advertise it, but to give you due notice that it is a Special Release.

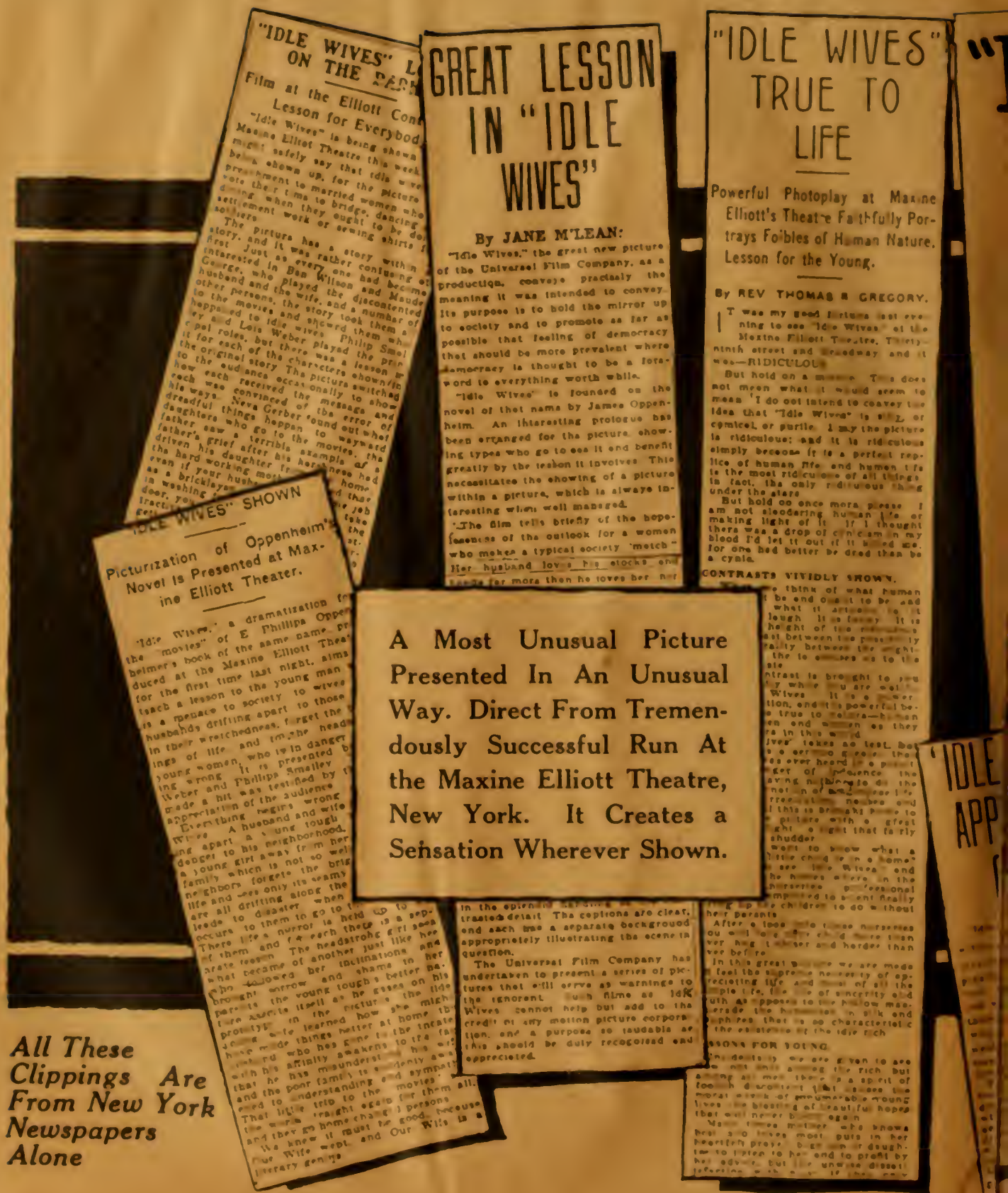
You must expect to pay a good price for it because it is so unusual that but for the action of the BLUEBIRD Exchanges it would have been State Righted. Then you would have paid as much or more—and without the prestige of the BLUEBIRD name.

Special posters have been prepared. Unique and distinctive paper, worthy of this great picture. There is an extra special 24-sheet, a 6-sheet, two 3-sheets and two 1-sheets. Also a magnificent window card.

We suggest that you wire for a booking reservation now. Remember, it is not on the BLUEBIRD Program. Book through your local BLUEBIRD Exchange, or

OPLAYS, (Inc.)

- NEW YORK


"IDLE WIVES" L
ON THE
Film at the Elliott Cont
Lesson for Everybod
GREAT LESSON IN "IDLE WIVES"
By JANE M'LEAN:
"IDLE WIVES" TRUE TO LIFE
Powerful Photoplay at Maxine Elliott's Theatre Faithfully Portrays Foibles of Human Nature. Lesson for the Young.
By REV THOMAS R GREGORY.
"IDLE WIVES" SHOWN
Picturization of Oppenheim's Novel Is Presented at Maxine Elliott Theater.
A Most Unusual Picture Presented In An Unusual Way. Direct From Tremendously Successful Run At the Maxine Elliott Theatre, New York. It Creates a Sensation Wherever Shown.

All These Clippings Are From New York Newspapers Alone

Idle Wives"

Produced by

The Smalleys"

Lois Weber and
Phillips Smalley

STATE RIGHTS
FOR SALE

is still some choice territory left for discriminating State Rights buyers. have in "IDLE WIVES" a rare opportunity—a splendid picture, wonder- acted and directed—direct from a phenomenal New York run. No picture season has had so many good things said about it as the New York s have written about "IDLE WIVES." If you are in earnest want to make some real money address the State Rights Depart-

VERSAL FILM MANUFACTURING COMPANY
1600 BROADWAY, NEW YORK

ARL LAEMMLE
President

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"IDLE WIVES," PICTURE SERMON

Photoplay at Maxine Elliott's Theatre Based on Dangers of Indolence in Society.

It is an old saw, "It takes nine tailors to make a man," and it took two men and a woman to make the photographic preachment to young men and women which, under the title "Idle Wives," was shown last night at Maxine Elliott's Theatre. The first night spectators were late in arriving, but they gave approval to the photo play.

"Idle Wives" is based on a novel by E. Phillips Oppenheim, who wove one of his tense tales of love that doesn't run smoothly, with men and women of society as his principal figures. He showed the discontents that causes misunderstandings in couples and leads to the divorce mill and demonstrates the possibility of reconciliation of the estranged by letting them see some of the unfortunates in the merged tenth" and the reasons for their downfall.

Four plots involving poor families in which the rift of their wealthy brothers and sisters made unbearable duties

"Idle Wives" Opens at Maxine Elliott Theatre

ANOTHER reel novelty arrived on Broadway last night. It was shown at the Maxine Elliott Theatre for the first time and is called "Idle Wives." It aroused the curiosity among theatregoers to the extent of compelling the management to give two exhibitions in order to accommodate the crowds. If the enthusiasts who witnessed the film last night go home and tell their neighbors about the strong moral lesson it conveys, the Maxine Elliott Theatre can count on capacity business for the remainder of the run.

This vivid play of New York social life is based on the theme that the American home is the greatest institution of the American people, and that anything which threatens the sanctity, peace and safety of home is the devil's brew. "Idle Wives" has been produced to bring that lesson home to every husband and wife, to every young girl and young man in the world—and it does.

No wife or mother can follow the life story of Anne Hall, who resumes a parasitical existence in lieu of helping others, without a heartache that teaches a lasting lesson. No girl or young man can observe Shane as she wanders from the protecting roof of her poor but honest parents, and fails to realize the tragedy which discontent inevitably brings. The red blood and throbbing life of a great city pulsates in every scene of "Idle Wives," which comes from the parlors of the rich as well as the working girl's dance halls. The new screen play has much to commend in the way with a punch, its lesson being more forceful than either serm[illegible]

RK EVENING JOURNAL *

EYE-OPENER IN "IDLE WIVES," SAYS ZIT

By "ZIT."

The Universal Film Company presented a subject last night entitled "Idle Wives," which will cause more disagreeing with" than discussion, for in this photodrama of truth, those who see it who are addicted to some of the habits that the picture is trying to improve, will find an eye-opener that no book or words can teach. For years we have been seeing the slums in these so-called vice pictures, but we have never really seen society hit as we see the upper class shown in "Idle Wives."

Lois Weber and Phillips Smalley are the stars in this intensely interesting picture When "Intolerance" struck New York City it gave us four tre- subjects shown in one story [illegible] "Intol- four pictures subjects are any rate, it bt and much ber each and t.

sson, to be a in their homes. man alone, with are of the chil- and is so busily ime for his wife. —I must ask you Another shows a rt who will not ad- ngs of her mother. ets into all kinds of t trouble you must

ct is of a girl who is inister. Then she be- ter in an office and falls in love with her. see the picture. An- that of a girl who is a few dollars a week upport a poverty-stricken father cannot understand clothes herself. While s are turned the girl t and meets the man she e returns home in the wee the morning to find her waiting for her. What hap- must ask you to see the pic-

part that will appeal to all will true story of the society woman one. Some men think all they to do is marry a woman, give ring, bed and board, and that is woman needs in this world The er the men wake up to the fact t these are not the only things y get married for the happier ings there will be. In most of se so-called moral teaching films it [illegible] en the cry that young

"I know good pictures from the Exhibitors' standpoint. You will do well to "Book these Attractions". Carl Laemmle

Neighborhood Good Will—Valuable Asset

HOW THE UNIVERSAL JUVENILE PROGRAMS WILL DEVELOP IT FOR THE EXHIBITOR.

By GEORGE U. STEVENSON
Manager Juvenile Program Bureau, Universal Film Mfg. Co., 1600 Broadway, New York.

DID you ever stop to consider, Mr. Exhibitor, that it is "good business" to cultivate the good will of your community?

Do you realize that without the expenditure of a cent of extra capital you may develop prestige and position for yourself and theatre? That this prestige will mean immediate revenue to you and an ultimate increased value for your house?

Of course, this cannot be obtained without the expenditure of something, and the "something" in this case is willingness to co-operate with your neighbor in their neighborhood ideals.

The average citizen who has an investment in property, who has children in school, or who belongs to a church, lodge or club, wants to see his community improve. He would be a poor husband or father, or a negligent son or brother, if he did not interest himself in shielding his family group from degrading influences, and direct it toward better things. Naturally he is to be found lined up with others of his class in a defense of the neighborhood spirit.

The tone of this neighborhood spirit varies with communities, according to the influence exerted by the directing minds. In one community it may be puritanical, while in another it may be ultra-liberal. But it is always higher in purpose than that of the individuals who compose it. Whatever be the tone of your community, Mr. Exhibitor, it is your place not to oppose it, but to work with it.

Therefore, do not denounce offhand as faddists and busybodies, the members of the women's clubs, the schools and the churches, who send committees to you asking for the inclusion of a certain class of pictures in your programs. They represent public sentiment in your community, and as such are entitled to your utmost consideration.

Instead of "stalling" them when they ask that you put on special Juvenile Programs, invite their co-operation and give them the necessary pointers that will make it possible for them to make the affairs a financial success.

Instead of cold shouldering the delegation from your local schools and churches who desire to have shown special programs of educational, moral or religious films, ask them to guarantee the expense of such performances, and meet them half-way by giving personal attention to the other details of arrangement for service, advertising, etc., with which they cannot be expected to be familiar. Saturday morning or week-day afternoons on which you have no matinees, may be used for these purposes to your mutual advantage.

Until a few months ago it was an almost impossible task to procure these programs. Now, however, since the establishment of the special Juvenile Program Bureau of the Educational Department of the Universal Film Manufacturing Company, the supplying of this class of service is largely a matter of routine.

Alleged anxiety for child morals is at the bottom of all agitation for motion-picture censorship. While many of the agitators have self-interest, or an ingrained prejudice against motion-pictures in general as their motive, we must not ignore the fact that there are thousands of earnest men and women throughout the country who believe that the children should not be given the strong meat that is furnished adult audiences by the average picture-show. Twenty thousand delegates and alternates to the 13th Biennial Convention in New York City last May, put the 2,000,000 clubwomen of America on record as holding this view; and the newly elected President of the General Federation of Women's Clubs, as her first official act, named a committee of ladies of national prominence to meet a similar committee of film manufacturers to arrange for "Better Motion Pictures for Children."

With its customary enterprise, the Universal Film Manufacturing Company had anticipated this situation by providing a series of thirteen special programs for juveniles to be rented out to the women's clubs or theatres, on a new plan, to be worked in conjunction with its exchanges throughout America.

The basis of the series is the grand patriotic instructional film "Uncle Sam at Work," issued in twelve parts, one reel each week, showing in a spirited way the activities of our national government. The accompanying sample program is typical of the series, each program of which comprises one child comedy or drama; one animated cartoon or novelty; one travel or nature film; or combinations of these calculated to make five reels of good lively entertainment:

UNIVERSAL JUVENILE PROGRAM
Number Five

1136—Uncle Sam at Work (No. 4). Patriotic.
Protecting the Ships at Sea.
Power—1 reel

1515—Betty's Hobo (Thos. Jefferson and Zoe Rae). Child Dr.
Big U—1 reel

CC—In and Around Chicago. Travel.
1 reel

1440—A Toyland Robbery. Novelty.
Powers—½ reel

CC—Marvels of the Insect World. Nature.
½ reel

Mammy's Chile (Matthews). Juvenile Comedy.
Powers—1 reel

This arrangement of films, which insures the utmost variety in combination with good taste and live entertainment value, is the result of a careful survey of the situation by the Universal's Juvenile Program Bureau. The judgment of teachers and child psychologists, of practical exhibitors who have made a practice of catering to children's entertainment, and of the children themselves were all considered.

The Universal Juvenile Programs are a recognition of the practical opinion of earnest people who know what they are talking about. They are not merely a "stab in the dark," but a well-considered plan to eliminate from the children's view the vicious and nasty, but not the wholesomely vigorous films.

There are hundreds of the latter class of subjects that have been made and released by the Universal Film Manufacturing Company in the past. All of these negatives have been carefully viewed and such parts eliminated as might run counter to the plan. These subjects in the balanced program form will be issued in brand new prints as rapidly as the demand for them manifests itself.

These programs may be run either separately or in the series of thirteen performances at the uniform rental price of $10 a performance, or $120 for the series, expressage to and from New York City additional. If a dozen or more theatres in any State or metropolitan district of the country will contract for the series of thirteen performances, a special program will be issued for that territory, to clear from the central Universal Exchange, thus insuring definite service and obviating excessive express charges.

The activities of the Juvenile Program Bureau of the Universal have further been extended to make a survey of all films that are upon the shelves of the various Universal Exchanges throughout the Union. These are being arranged into program form upon the same plan of selection that governs the Bureau's circulating programs, and are available from local exchanges at above rates.

ANNOUNCEMENT

TO STATE RIGHT BUYERS AND ALL OTHERS

A Most Timely and Extraordinary State Rights and Exhibitors' Proposition Offered in the Release of

"THE CELEBRATED STIELOW CASE"

Produced by Lois Weber and Phillips Smalley Producers of

"WHERE ARE MY CHILDREN"

The famous STIELOW CASE has had Nation-wide publicity. Nearly every newspaper throughout the United States has carried news of some sort of this great legal tangle. From the facts gathered it looks as though an innocent man is being railroaded to the electric chair; thus this subject has a most powerful appeal to all classes. The character impersonation of Stielow is acknowledged to be the finest portrayal of a character ever seen in moving pictures, and greater by far than anything that has ever been done on the legitimate stage. Nothing ever seen on any screen even begins to equal the performance of the man who portrays the leading role.

This picture, handled and directed under the direct personal supervision of Lois Weber and Phillips Smalley, is alone sufficient guarantee to all of its extraordinary character and crowd-bringing qualities. You recall "Where Are My Children?"—and its tremendous sucess, having a run in the city of Chicago alone for over 15 consecutive weeks, playing to packed houses. This is a Smalley picture, and you'll find the STIELOW CASE as strong and even stronger in its tremendous appeal to all classes of people as "Where Are My Children?" It will be sold on State Rights basis, and will be released shortly after its first presentation in New York City.

Write or wire the State Rights Department of the ARGOSY FILMS, Inc., 1600 Broadway, for terms, prices, release date, etc.

Loyalty,—patriotism,—love,—constancy of purpose,—lifelong friendship, entwined in a pastoral romance, stirred by a breath of war and beautified by heroic achievement, constitute

"The Bugler of Algiers"

A screen version of the novel "WE ARE FRENCH" from the All-Story Weekly Magazine, by Robert H. Davis and Porter Emerson Browne

Supreme in artistry,—faithful in every detail of production,—and lavishly invested, this splendid BLUEBIRD Photo Play stands as a lasting monument of the BLUEBIRD policy—"The Play's The Thing"—to the leading character Rupert Julian portrays the rôle with a brilliance that identifies the finished artist, and he is ably supported by star players of such eminence as Ella Hall, Kingsley Benedict and Little Zoe Rae, the wonderful child actress.

There is a strange and pathetic twist to this wonder-story—"THE BUGLER OF ALGIERS"—that thrills the mind and fires the blood; that plays upon the entire range of human emotions in a manner so elemental and so appealing as to be difficult of description. It is a drama for the entire human race. It teaches. It enlightens. It inspires, and we recommend it to you with a certain knowledge of your keenest appreciation and fullest enjoyment.

Be sure also to see these BLUEBIRD productions—"The Eagle's Wings"—"The Sign of the Poppy."—"The Measure Of a Man."

"If it's a BLUEBIRD, it's got to be good"

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The Moving Picture Weekly

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With FRANCELIA BILLINGTON

Vol. 3, No. 15 NOVEMBER 25, 1916 Price Ten Cents

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PISH TUSH

(No. 152. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

EDITOR JOHNSTON, of the Motion Picture News, publishes some figures showing that 80 percent of the moving picture theatres are small ones, seating 650 or less.

These houses, he says, want "a little art, a little literature, a little drama, a little travel, a little fun, a little news." He then goes on to say that if the advertisements in the trade papers may be taken as a criterion the manufacturers today are "not meeting this broad and basic demand."

Tut, tut, Mr. Johnston. Moreover, fie upon you!

Don't you know, haven't you heard, haven't your reporters told you that the Universal program is just exactly what you specify--"a little art, a little literature, a little drama, a little travel, a little fun, a little news?"

Mr. Johnston, pish, tush! And a couple of gee whizzes!

Don't you realize that the Universal is about the ONLY MANUFACTURING CONCERN WHICH HAS NEVER FORGOTTEN THE LITTLE THEATRE?

Don't you know that we have hammered, hammered and hammered home the fact that we regard the little theatre as the BACKBONE of the business. Haven't we said time after time that the Universal never got panic-stricken, as some program concerns did, but kept furnishing short subjects of a quality superior to ninety percent of the big features?

MR. JOHNSTON!

Pooh, Mr. Johnston, pooh twice!

Don't you know that every Monday night some forty or fifty of the best sets of brains in the moving picture business look at our whole program (several weeks in advance of release date) just to see that the week's program has just the right variety of art and literature and travel and drama and news and comedy?

Don't you know that if the week's program contains too much of one and too little of another variety, it is changed and switched and pulled and hauled until it is PERFECTLY BALANCED?

Editor Johnston, there is a great and growing trade paper known as the Motion Picture News. I advise you to read it carefully--its advertising columns and its news columns. You will then discover what thousands of exhibitors already know--namely, that the Universal program knows what the little theatre (as well as the big one) needs and furthermore IT SUPPLIES THAT NEED!

The Universal, I honestly believe, is the only manfacturer that has never, never, never forgotten the little theatre. Furthermore, the little theatres everywhere are flocking to the Universal program in a way that is positively EXCITING!

Mr. Johnston, tut, tut!!!

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - - - - New York

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Miss Alice Howell recognized and acknowledged by Millions of Movie Fans and Thousands of live wire Exhibitors the world over to be "THE FUNNIEST WOMAN THAT EVER APPEARED IN FILM COMEDIES,—ANYWHERE, ANY TIME"—is the woman who plays the lead in L-KO Komedies—Miss Howell's work in "ALICE IN SOCIETY" was one of the most convulsing performances ever shown on any screen. No description necessary. The picture on the screen and the shekels in Exhibitors' tills—the one and ONLY answer. Alice Howell and her work in L-KO Komedies under the personal direction of Mr. Blystone have made both herself and L-KO Komedies famous throughout the entire world. WATCH FOR L-KO EXTRAORDINARY SPECIAL — COMING SOON—LOOK FOR THE BIG ANNOUNCEMENT IN THE TRADE PAPERS. Book L-KO'S thru any Universal Exchange.

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"LIBERTY is the best serial I have ever run—the best I have ever seen. People think it great. I had one-third more business on LIBERTY day than any other week day."—Maze Theatre, Stockton, Calif.

"LIBERTY is going fine and is one fine picture—everybody seems to like it."—Star Theatre, Mason City, Iowa.

"LIBERTY is going fine with me. Book me for your next serial."—H. C. Whittman, Muscatine, Iowa.

"LIBERTY always brings double crowds. We are always sure of good business LIBERTY night whether it storms or not."—Orpheum Theatre, Ottumwa, Iowa.

"LIBERTY will grow to cap anything that has gone before it, barring none."—Cozy Theatre, Cresco, Iowa.

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If any one of these men told you personally what they are saying to you here on paper, you would book "LIBERTY" immediately. You know you would.

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"LIBERTY is O. K.—I wish there were 40 episodes. Average to date over 600 sold tickets—played last night to 700—Pretty good for small town and run-down theatre."—Fairfield Theatre, Fairfield, Iowa.

"LIBERTY is full of thrills and that is what our patrons like. It has been a winner for us."—Princess Theatre, Boone, Iowa.

"LIBERTY, give us more Liberty—the best serial we ever ran in our house. It is a sure money-getter for us."—Columbia Theatre.

"LIBERTY is good and well received."—Lincoln Theatre, Jefferson, Iowa.

"LIBERTY takes very well with my audiences."—Arlington Theatre, Tracy, Calif.

"LIBERTY is full of the best action I have ever seen. I can always bank on a good night for LIBERTY."—Grand Theatre, Santa Cruz, Calif.

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You can make more money on "LIBERTY" than on any serial you have ever shown. You are taking no chances. "LIBERTY" is a PROVEN WINNER. Book through any of the 73 Universal Exchanges, or

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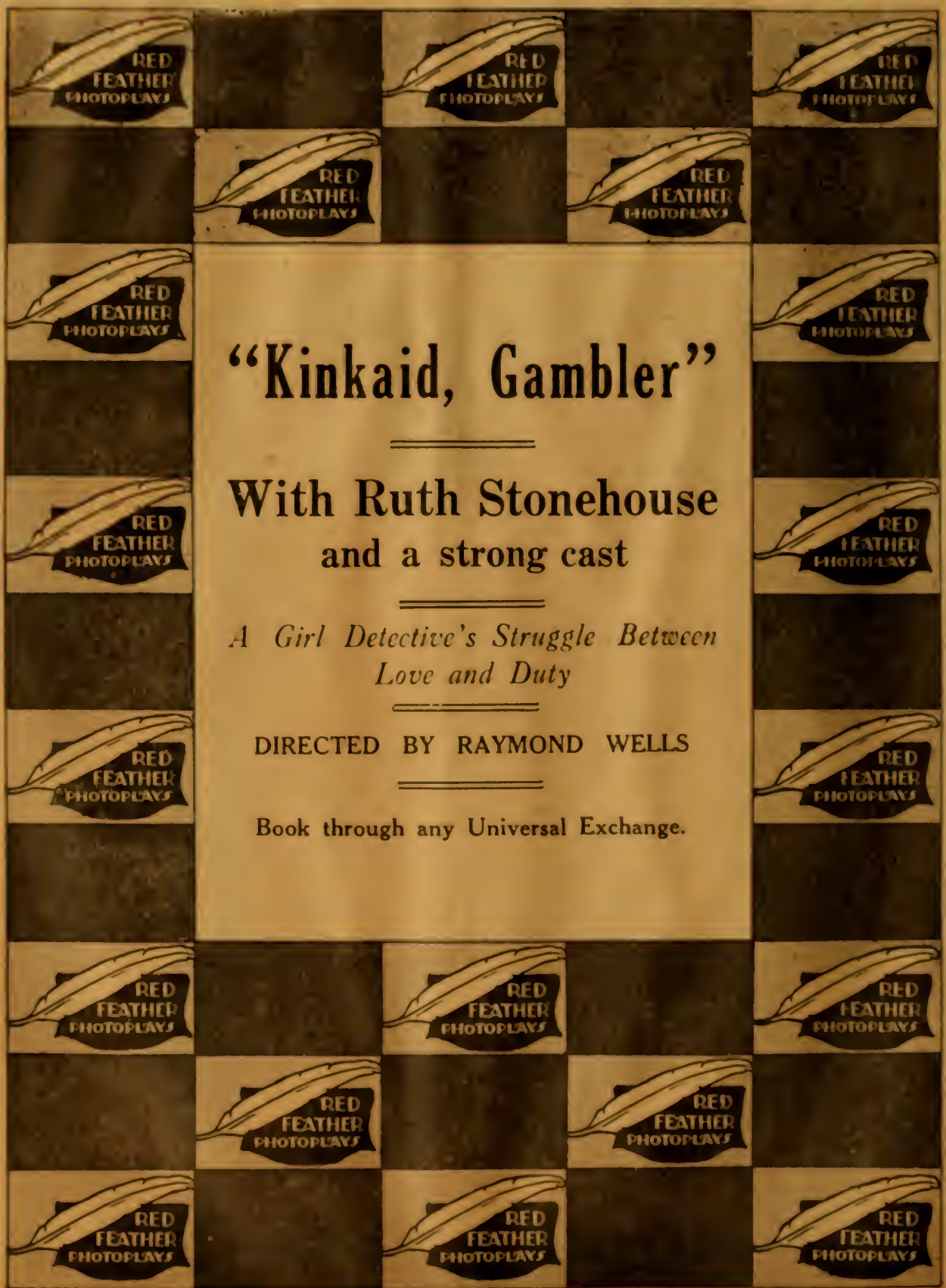

"Kinkaid, Gambler"

With Ruth Stonehouse
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A Girl Detective's Struggle Between Love and Duty

DIRECTED BY RAYMOND WELLS

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"The Morals of Hilda"

A DRAMA OF MOTHER LOVE AND THE LAW

With Gretchen Lederer, Lois Wilson and Emory Johnston

Directed by LLOYD B. CARLETON

Book through any Universal Exchange.

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Vol. 4. No. 46

A Dog That Can Drive an Auto.

Madame Faust and Pray—Woking, England.

Major General Lloyd addressing women chauffeurs.

Vol. 4. No. 47

Gen. Wood greets Ruth Law.

Opening of the London Law Courts.

Bulgars Bound for Battle.

FLASHES FROM THE NEWS WEEKLIES

RECORD TEA PARTY.

THERE was recently held in Windsor Great Park in England the largest tea party on record. It was for the benefit of 6,000 wounded Tommies and all the 6,000 were there enjoying all the benefits. It was something of an international affair, too, as there were about 800 Australians and New Zealanders, 500 Canadians and 250 South Africans, as well as 4,000 men drawn from the home regiments. The program, conducted by the army service corps, consisted of a drive, a tea, and other amusements that were enjoyed by all the men.

Although the whole is shown in the forty-seventh number of the Animated Weekly, this does not give an adequate idea of the size of the affair. Among the other things that were served there was 1,000 pounds of plain cake, 1,000 pounds of current cake, 1,250 pounds of meat, 150 pounds of tea, 600 pounds of sugar and 18,000 cigarettes. Everyone pitched in with a will, even the taxi drivers helping by furnishing free transportation to and from the park. These men have been doing a great deal of late to make the lot of the wounded men a little easier by carrying them about the city.

A SHEER STEAL.

THE editor of the Universal Animated Weekly has so many times demonstrated that there is nothing that he and his live-wire cameramen cannot get, that it is almost useless to praise them any more. But again they have stolen the finest films of a football game that they were not supposed to film at all, so that all due credit must be given. This time it was the University of Pittsburg and Washington and Jefferson game that appears in the forty-seventh number of the Animated Weekly. The rights to film the game had been sold to another concern, but that was no reason why the patrons of the Animated Weekly should not see this exciting event. So a camera was smuggled in and the result was that they obtained the best films that were taken, and that night they were shown in some of the theatres in Pittsburg.

The game was a corker, as the two teams are rivals, and this year, as usual, they both had excellent football aggregations. That Pitt won, 37-0, is a tribute to the coaching methods of the veteran Glen Warner, who for years turned out teams at Carlisle that made the rest of the football world tremble with terror.

AN ANCIENT CEREMONY.

THE forty-seventh number of the Animated Weekly shows one of the oldest customs in existence in England, the opening of the law courts. For centuries this custom has been observed and the English, with their ultra-conservatism, hesitate to abolish an observance that has been in existence for so many years. The custom consists in all the judges and a great many members of the bar marching through the streets of London after attending service in Westminster Abbey. From there they proceed to the law courts, where the business is at once begun. A very good shot of this is shown in the Weekly and should prove very interesting to Americans, as the lawyers all are attired in their long gowns and white wigs, making a very picturesque appearance.

A THIRD OF A MILE A YEAR.

WHAT is supposed to be the slowest continued motion on record was discovered as a letter posted fifty-seven years ago reached its destination a few years ago. The letter came in the ordinary channels of the post and the man to whom it was addressed having died some years ago, it was delivered to his son. The letter was written to a Mr. E. A. Edenbourne from his brother-in-law, telling him of the death of his mother-in-law. The chances were that it was caught in a crevice of the post-box or of the post office and was hidden for all these years. But the affair has many remarkable features. One cannot help wondering whether or not the man to whom it was addressed ever went to the funeral. It is also remarkable to note that the letter, taking fifty-seven years to go the eighteen miles from Willow Grove, Pa., where it was mailed, to its destination, traveled at the rate of a third of a mile a year, which seems to be the record for slow procedure. All the particulars of the incident are shown at length in the forty-seventh number of the Animated Weekly.

A $10,000 GIFT.

IT is gratifying to hear that there is one club for the furtherance of one art that does not confine its efforts to writing pamphlets on the subject. The forty-seventh number of the Universal Animated Weekly shows the Massachusetts Aero Club presenting to the State a $10,000 aeroplane for the advancement of the art of flying in that State. The occasion of the gift was the memory of Norman Prince, the American aviator who was killed while serving in the French corps somewhere in France. Governor McCall is shown accepting the gift and ex-Governor Walsh is shown making a speech on preparedness.

ELLA HALL PLAYS WITH TWELVE LITTLE GIRLS.

IN "Mary, Keep Your Feet Still," dainty Ella Hall, Bluebird star, is doing some of the best work of her career before the camera. She is working under the direction of Jack Conway in this five-reel production.

Miss Hall is supported by Marcia Moore, another dainty little actress, and Margaret Whistler, well-known character woman. But what has delighted the little actress more than anything is the fact that a troupe of little girls are also appearing in the company in a number of clever stage dances.

When not actually at work the clever little star is playing with the children and keeping them amused while they are waiting for the next scene of the photoplay.

One afternoon the sun hid behind a bank of clouds for fully half an hour at a time at intervals all day.

Director Jack Conway was working on a set representing a theatre stage. During one of the dark intervals Miss Hall suggested they present a play for the amusement of the twelve little girls who are appearing in the production and so the photoplayers did the best they could to play a real play with Conway as the only man in the cast with the exception of Cameraman E. Kull, who was required to stand in the background as a bit of scenery.

The attempt to speak impromptu lines caused much laughter not only for the children but for the few visitors who happened along at the time.

MILTON MOORE PROMOTED.

AFTER having served a number of years as one of the expert cameraman at Universal City, Milton Moore has been detailed by John M. Nicholaus, Superintendent of Photography, to the office of O. L. Sellers, production manager.

Moore will be known as Sellers' expert assistant over all questions of photography, arrangements of sets for proper lighting and special lighting effects. This is a deserved promotion for Moore.

THE MOVING PICTURE WEEKLY

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AGAIN PUBLISHED EVERY WEEK.

Owing to repeated, long continued and insistent demands on the part of exhibitors and film fans alike, the Moving Picture Weekly will, starting with this issue, be published every week instead of every other week. The business management also wishes to announce at the same time a slight increase in its subscription rates. This increase is absolutely necessary owing to the unprecedented price of paper. The subscription price will be three dollars a year on all new subscriptions and single copies will be ten cents.

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"Should She Have Told?"

Brother against brother.

GOLD SEAL three-reeler. Written and produced by John McDermott. Tells gripping story in straightforward manner. Girl marries brother of betrayer. Should she have told?

CAST.

John Randall.....Edward Hearn
Ed Randall.....George Beranger
Mary.....Ruth Clifford

"SHOULD SHE HAVE TOLD?" a three-reel Gold Seal, presents a question that is an interesting one and affords at the same time excellent drama. When the wife has committed an indiscretion in her youth or been the innocent victim of circumstances, should she tell her husband or should she keep the secret? The wife in this picture did not tell, and her life was almost ruined as a consequence. The final scene when her happiness and even her life itself hung in the balance while two men worked out a physical and mental problem before her eyes is one of the biggest moments that can well be imagined. The best part of it is that this moment wns bound to come and the audience knows it all the time. The suspense in this film is wonderful and greatly heightened by the clever work of Ruth Clifford and George Beranger.

Of the brothers, John and Ed Randall, the one employs his spare time in studying law, while the other seeks low companionship and drink. The ways of the two are so far apart that Ed decides to leave his brother, assume another name, go to a distant city and there live as he pleases.

Soon he becomes the leader of one of the most notorious bands of crooks in the vicinity. Then he meets Mary, a little flower girl, whom he befriends, and ere long she has become his bride. She remonstrates with him to give up his evil companions, but he will not listen to her. On the night of their wedding he receives a note calling him for a big "job." He starts to leave, but Mary, reading the note, knocks him unconscious and for a time prevents his going, but later he leaves. She follows and the whole gang are apprehended and arrested. Ed is sent to prison, but Mary is released and the district attorney's wife takes her into her home as her daughter.

Above—The real marriage.
Below—The one she thought was real.

Soon after, the attorney brings John home with him and the two meet—and love. Mary, hiding her past from her lover, marries him and for some time everything goes happily in the little household, until John discovers that their son, Roy, is reading bad books and smoking.

One day, while Mary and Roy are playing ball, it rolls away to a park bench upon which is seated Ed, just recently released from prison. He recognizes Mary and later extorts money from her as the price of his silence. The time comes when she has no more money for him and then he kidnaps Roy, intending to make him a member of his gang, which Roy is willing to be. Mary rescues him from the den, but Ed, awakening and finding the boy gone, follows to Mary's home, where there is a scene between the three. John returns home as Ed and the boy hide behind a curtain, but Roy calls and John comes back into the room. A fight takes place and a ray of light, falling upon Ed's face, makes it possible for John to discover it is his own brother. Ed begs forgiveness, tells John that he had come to rob the house and had been prevented by Mary—so her secret remains with her.

Pierre, Gabrielle and Anatole bid each other good-bye.

"The Bugler of Algiers"

WITH RUPERT JULIAN, ELLA HALL AND KINGSLEY BENEDICT

THE BUGLER OF ALGIERS," the forty-fourth Bluebird photoplay, is a refutation of the old saying that too many cooks spoil the broth. A great many cooks were concerned in its making, but the broth remains of super-excellent quality. Robert H. Davis, the editor of Munsey's Magazine, wrote the original story in collaboration with Perley Poore Sheehan, and it was published in the All Story Magazine, under the title of "We Are French." It had an immediate and impressive success, and was later brought out in book form. Sir Gilbert Parker wrote a preface to the volume, in which he said that reading the book reminded him of sojourning in an orchard where wild fruit grows, plentiful, ruddy and sweet. The story found its way into the trenches, and was translated into French at the express request of General Joffre, that it might be read to him. It is regarded in Europe as a sort of text book on patriotism.

The authors saw its picture-play possibilities, and sold them to Bluebird, and Rupert Julian was chosen to produce the film, from the script by Elliott J. Clawson, because of his former Bluebird successes, because of his military experience during the Boer war, and because he possesses the imagination and sensitiveness necessary for a delicate piece of work like this. The other leading roles were confided to two of the most capable of the Bluebird players, Ella Hall and Kingsley Benedict, who have already appeared together in "The Crippled Hand" and "The Love Girl," former Bluebird successes. Everything possible was done to insure the success of the play. A special street of French houses was constructed, and one of the most elaborate sets ever erected was built for the scene of the presentation of the Cross of the Legion of Honor, to the patriot.

The scene of the picture is laid in the France of 1870, but no attempt has been made to make the story in any way partisan, and no reference to the present European situation appears in the course of the tale. France was chosen by the authors of the story, because, as Sir Gilbert Parker says in his preface, odd things do happen in France, because the race is original. But the theme of the story is one which appeals to the deepest, finest instinct of the human race as a whole—patriotism, love of country, devotion to a cause. The authors have expressed the wish that the Marseillaise, acknowledged to be the finest patriotic song in any country, should be played all through the running of the picture, not because it is French, but because it is so perfect an expression of the devotion of a people to their cause.

A few scenes from the Franco-Prussian war of 1870-71 are introduced, for the purpose of explaining the separation of Gabrielle from her home and kin, but when it is realized that more than forty years has elapsed since these events took place, it will be seen that the picture is historical, and has no reference to the antagonisms and conflicts of today.

When Mr. Davis and Mr. Sheehan saw the picture on the screen for the first time, they sent a telegram to the Bluebird studio, which read: "We have just seen 'The Bugler of Algiers.' The laurel wreath is yours, wet with our tears. The picture is greater than the book—a miracle of photography, a marvel of continuity, a new and progressive chapter in the history of silent drama."

In the little town of Mirabel, where all the girls are beautiful, lived Gabrielle Picard, an orphan, and her younger brother Anatole, to whom she had been mother and sister, ever since their parents left them alone. The dearest friend of both, is Pierre

Pierre relinquishes his borrowed honors.

"THE BUGLER OF ALGIERS" is the forty-fourth Bluebird Photoplay, and was written by Robert H. Davis, the editor of Munsey's Magazine in collaboration with Perley Poore Sheehan, and published under the title of "We Are French" in the All Story Magazine and later in book form. The scenario was prepared by Elliott J. Clawson and the play was produced by Rupert Julian, who plays one of the leads, with Ella Hall and Kingsley Benedict in the other principal roles.

Instead of the retreat, Anatole blows the "Charge!"

Dupont, who has loved Gabrielle ever since she was a tiny girl, but who has always been too shy to tell her so.

The call to war comes, and the two young men are among the first to be summoned. They are members of a Zouave regiment, and are embarked at once for the scene of action in Algiers. They have time only for a hurried farewell, but Gabrielle finds a moment in which to promise her bashful lover that she will marry him on his return, if he will take her place in watching over Anatole.

Anatole becomes the bugler of the regiment. During one of the skirmishes, he and Pierre become separated from their comrades, and fall into the hands of the Arabs. The Sheik, who sees the French troops almost exhausted, orders Anatole, his prisoner, to blow the retreat, offering freedom for himself and his comrade, as the reward. Anatole raises the bugle to his lips, and blows, not the retreat, but the charge. The French are reanimated with courage, and the day is won. But Pierre and Anatole are not found by their comrades. They linger to give burial to the little drummer boy, who falls mortally wounded and dies in their arms. So a report of their death reaches the village, and the good Cure has to break the sad news to Gabrielle as best he can.

Evil days fall upon the village. War comes, and the little place is invaded by hostile troops. A group of officers is quartered in the cottage of Gabrielle. They order her to bring them wine; she does so, and they attempt to force her to drink a toast to their success. She takes the glass and throws the contents in the officer's face. Similar treatment from the patriotic women of the village angers the invaders and they set fire to the houses. Gabrielle sees her home reduced to ruins before her eyes. She is offered a home by neighbors who are leaving that part of the country and goes with them.

At the top of the steps stood the hero.

So, when their seven years are over, and the two Zouaves return to Miribel, nothing but desolation awaits them. Gabrielle has disappeared and try as they may they cannot find her out. They rebuild her cottage and settle down to live out their lives in the place of their happiest memories, earning a living as vine-dressers. Pierre never tires of recounting the tale of Anatole's bravery, and is supported in all his disappointments by the thought that some day his friend's heroism will be recognized by his country.

At last the reward of his faith comes. Both are grown old, when one evening a message arrives for Anatole from the head of the Society for the Perpetuation of the Glory of France. There is to be a grand celebration, with the President of the Republic presiding in person, at which the decoration of the Legion of Honor is to be conferred on the patriot, Anatole Picard, for heroic conduct in Algiers, in the year 1871. Pierre is mad with delight at the fulfillment of his prophecy, but Anatole takes the event more calmly. He insists that, if they are to make the journey to Paris, they shall make it like soldiers, on foot and in uniform. Pierre agrees, and the two old men set out on their long march.

Pierre's enthusiasm bears him up, but Anatole begins to flag. He will not hear, however, of Pierre's suggestion that they take the train or a conveyance of any sort. He insists that they continue to march it. Constant telegrams from the almost distracted president of the Society meet them, but to all of them Anatole sends the same reply: "Anatole Picard will be there."

At last they arrive on the outskirts of the city, and Anatole sinks down exhausted by the roadside. He hears an inner voice which assures him, "Anatole Picard shall have no decoration but from the President on high." Pierre, almost heart-broken, supports him to a wayside cottage, where the good people receive him and do their best for him. But the brave spirit cannot longer support the weak body, and Pierre sees his friend pass away before his eyes. Over the body, he takes a resolution, exclaiming: "Thou, comrade God, wilt understand!"

Pierre goes on alone to Paris, where the guests are awaiting his arrival at the luncheon. The head of the Society is nearly out of his mind with suspense. The President of the Republic has arrived, and still no hero. As they sit down to the banquet the great doors at the end of the room open and, there, at the head of the flight of steps, stands an old man in the worn and travel-stained uniform of a Zouave private. A tremendous reception greets him, he is presented to the President, and the ribbon of the Chevalier of the Legion of Honor, with the

(*Continued on page* 21.)

The Cup and two contenders. Left—De Palma in Packard. Right—Hughes in Hoskins-Sunbeam.

Universal Gives Cup for Big Auto Race

Carl Laemmle, P. A. Powers and R. H. Cochrane to attend Opening Event of Uniontown Race-Track, Pittsburgh, which the Universal Cup Race will Open on Thanksgiving Day

OFFICIALS of the Universal including Carl Laemmle, Pat Powers, and R. H. Cochrane, have engaged a private car in the special train which will leave the Pennsylvania Station at 6 a. m. Thanksgiving Day for Pittsburg where, at the new $1,000,000 Uniontown Speedway, the most famous automobile drivers in America will compete for the solid silver $3,000 trophy presented by the Universal.

The Universal trophy, which will be the reward of the winner of the 112 miles feature event, has been pronounced the most beautiful trophy ever offered in an automobile race. It was made by the well-known firm of Fifth Avenue jewelers, Black, Starr & Frost, and is now on exhibition in their show rooms. Made of solid silver, it stands thirty-six inches high and is fifty-two inches around the base. It rests on a base of Italian marble, which came from Naples and is the last piece of its kind in this country. Since the war started Italy has been sending no marble to the United States, and a most thorough search was made by Black, Starr & Frost for the piece which is used as the base for the trophy.

The Fifth avenue jewelers have been nearly three months making the trophy. Every portion of it was made by hand, and it represents the Universal trade mark. The upper portion is a representation of the globe used by the Universal, and the Saturn ring which is used in the trade mark has been slightly elevated so as to represent the Uniontown track outside of Pittsburg, which was completed only this month. A beautiful silver panel, just above the base, contains the following inscription:

"Presented by the Universal Film Manufacturing Company, Carl Laemmle, President, to the Uniontown Speedway Association for Automobile Contests to be competed for by motor cars under the rules and with the sanction of the A. A. A. Contest Board."

The deed of gift which was presented by President Carl Laemmle to go with the trophy was sent to the Uniontown Speedway Association officials last week and reads as follows:

"I, Carl Laemmle, president of the Universal Film Manufacturing Company, do hereby donate to the Uniontown Speedway Association a trophy for Automobile Contests, to be contested for with the following provisions:

"The trophy shall be known as the 'Universal Film Trophy.' It shall be competed for by motor cars as defined in the rules of the American Automobile Association and shall be contested for through a period of five years.

"The trophy shall be loaned after each contest to the entrant whose car finished first in the competition; said entrant to retain possession of same until the next succeeding event is held, or until such time preceding the event as in the judgment of the A. A. A. it should be called for to insure its delivery to the next winning competitor. Permanent possession of the said trophy, after the time limit here above named, shall vest in the entrant winning three out of five contests. Qualifications of cars to compete for this trophy to be determined by the Uniontown Speedway Association."

Arrangements are now being made by the Universal to have a scenario written around the race. This will be produced under the direction of one of its best directors, with a couple of its famous Universal City stars in the leading roles.

The Animated Weekly pictures of the race and presentation of the cup by Mr. Laemmle will be shown in the 2,500 theatres throughout the United States using the regular Universal Program service.

Mr. Laemmle has further agreed to place at the disposal of the Uniontown Speedway officials his scenario and publicity departments to assist in an attractive presentation of the winning car. Arrangements are also being made for a preliminary event, to be known as the "Star Race," in which Herbert Rawlinson, Allan Holubar, Ben Wilson, Hobart Henley and other Universal stars will race their own cars.

The big Universal race will be the feature event on Thanksgiving Day at the Uniontown track. It will run 100 laps of 1⅛, or 112½ miles under the rules of the American Automobile Association Contest Board. No car

(*Continued on page* 37.)

"LIBERTY"

EPISODE No. 16

CAST.

Liberty Horton.....Marie Walcamp
Major Winston.....Neal Hart
Jose Leon.....L. M. Wells
Capt. Bob Rutledge.....Jack Holt
Pedro .....Eddie Polo
Pancho Lopez.....G. Raymond Nye

Liberty is brought back to the prison by Lopez.

THE sixteenth episode of the serial "Liberty" is a tremendous test of nerve for its chief character, played by the intrepid Marie Walcamp. She has endured almost more than a woman can stand in the former episodes, and run risks innumerable; but in this her courage is put to still greater proof. Shut up in the dungeon, into which she escapes by prying loose a stone in the wall of her cell, she finds herself in close proximity to snakes, (real, live, crawling serpents they are, too,) gila monsters, snapping turtles, rats and other horrors of the animal world. She plunges into a pool, already inhabited by a choice selection of these specimens of the animal kingdom. Pedro, tortured almost to death, is shot into the pool on top of her, and in this appalling situation we are forced to leave them for another whole week.

The sixteenth episode opens with the Major crawling out of his improvised grave, where he finds the bodies of his dead men. He is horror stricken as he sees the ravages of death that are strewn about him. His wounds pain him so that he can scarcely walk and the terrible sight that greets his view almost unbalances his mind, together with the pain that he is suffering. He takes a canteen from one of the bodies and after quenching his thirst he starts out, alono in the desert, to find civilization.

In the meantime Jack and his band of men have decided that they will not go back to the States until they have found Liberty. So they start out in the direction of the Leon Hacienda to learn what news they can.

Marie is still in the subterranean chamber with all the horrors about her. The plucky girl, who has gone through so much, is at last discouraged, as she is beginning to feel the hardship. She has not had anything to drink for more than two days and the thirst is terrible. She comes very near yielding to the temptation to drink some of the stagnant water in the pool.

In the torture chamber Pedro is faring scarcely any better. They have tortured him so that the spark of life has almost gone out. At last he faints from utter exhaustion and they take his limp body and put it through an aperture. The door snaps back and his body is swallowed up in the black.

In the dungeon Liberty is about to yield and drink some of the water when the body of a man comes down the chute. It is Pedro. Liberty drags him out of the water and so saves him from drowning.

In the meanwhile Major Winston is wandering on the desert. He has no more water and is almost dying of thirst. In a frantic effort to find water he digs into the sand. The buzzards are hovering near in the hope that his body will soon be theirs. Finally he falls exhausted and there he is found by Bob.

Touring Hupmobile received by the "Liberty" Company.

UNIVERSAL CITY RECOGNIZED AS A WORLD CAPITAL.

UNIVERSAL CITY has been officially recognized as one of the capital cities of the world—in this case the world of motion pictures. Recognition came to the film municipality in the following manner.

Recently a Hupmobile started out on a tour of this country, with the avowed intention of stopping at the capital city of every state in the Union. The journey was to cover twenty-five thousand miles, there and back. In every state capital the tourists were well received, but the greatest reception of all took place in the film "hub of the universe"—Universal City.

(*Continued on page 35*)

"The Last of The Morgans"

CAST.

Col. Morgan	William V. Mong
Peter	Harry Holden
The Wife	Nellie Allen
Frank	Billy Human
"Smooth" McGuire	Wm. C. Carlock

LAEMMLE Southern drama in two reels. Written by Constance Crawley and Arthur Maude. Direction by William V. Mong. Tragedy of Southern "cunel" averted by darky's devotion.

On the old plantation.

"I want to sell these."

WILLIAM V. MONG has turned out a little gem in the Laemmle two-reel drama of the South, entitled "The Last of the Morgans," playing the title role himself. Mong has proven his versatility in direction, time and again, as well as his peculiar adaptability for a variety of character roles. His success lies in his ability to act, not at all in the God-given privilege of playing handsome juveniles; he is not cut out for this, and he knows it. But there is plenty of pathos, plenty of strong acting, and plenty of conviction in the roles which he assigns himself, and in the manner in which he plays these roles. One of the very best of them is the old colonel in "The Last of the Morgans," written by Constance Crawley and Arthur Maude, who also are the joint authors of "Just Her Luck," the two-reeler, the story of which will be found on the opposite page.

Mong's make-up is masterful; his assumption of the character truly wonderful. He seldom wears whiskers in an attempt to simulate age greater than his own. He doesn't have to, for he is able to make up his face by the aid of a little artifice, and with the true feeling of an artist, he attains the result desired. The story of "The Last of the Morgans" follows:

Colonel Morgan, the last of the Morgans, has finally come to the end of his resources and is compelled to sell his old homestead.

On the day before the sale he visits the grave of his wife and before his vision pass the many happy events of their married life. While he is dreaming, the real estate man brings some prospective purchasers to see the place. Morgan cannot stand this invasion of the spot so sacred to him and haughtily orders them from the premises.

The next day the place is sold and Morgan is forced to leave. His colored servants feel this very keenly and old Peter tells Morgan that if only he could find the jewels which Mrs. Morgan had hidden when the Northern army invaded the town it would enable him to repurchase the old plantation.

Meantime, with the money obtained from the sale, Morgan goes to the city. "Smooth" McGuire, a confidence man, notices the roll of money and with a confederate of his frames up a deal to sell Morgan a street car. They show the old man many passengers riding on the cars and point out that it would be a very lucrative investment. Old Morgan buys the car, but soon learns that he had simply given his money to the stranger. A kindly policeman gives him sufficient money to return to the old homestead.

Old Peter, while ploughing the fields, has discovered the jewels and with the money obtained from the sale of them Colonel Morgan is enabled to buy back the old plantation, although the present owners are loathe to part with it and only do so when Peter threatens to establish a colored church on the adjoining plantation.

LYDIA YEAMANS TITUS MEETS MAXWELL RYDER.

MAXWELL RYDER, one of the directors at Universal City, resumed his acquaintance with Lydia Yeamans Titus at the picture-making studio a few weeks ago while she was playing in "Just Her Luck."

Ryder had not seen the famous singing comedienne for many years, and the last time he had met her was in London, where she was appearing in one of the leading music halls and making the hit of her career with "Sally in Our Alley."

"JUST HER LUCK"

HARD luck story with real surprise ending. Heroine, persecuted by fate, wins marital happiness in the end. Two-Reel Victor Comedy-Drama. Written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

CAST.

Miriam	Irene Hunt
Jack Gardner	Lee Hill
Miriam's Father	A. E. Witting
Geraldine Gardner	Mina Cunard
Mrs. Vandervelt	Lydia Titus
Mrs. Dupont	Helen Wright
Gladys Ferris	Peggy Coudray

Kind audience, you know that this is all right, but it looks mighty funny to Geraldine in the doorway.

"JUST HER LUCK," a two-reel Victor comedy drama, is a little story that is different. There have been so many films of the kind where the hero or heroine has one success after another that they are beginning to pall. The authors of this picture decided that it was about time to have a film that represented more nearly the way that things happen in real life. So they wrote the film, and it is certainly refreshing to see some one have hard luck for a change. Of course, in the end it all comes out all right, but before the audience knows it, there is a great deal of excitement and laughter, too.

The girl who has all this hard luck befall her is Irene Hunt, who recently appeared in the Bluebird "Gloriana," in support of Zoe Rae. In this picture, playing opposite Lee Hill, she gives a charming portrayal of a character that seems to be the only female Jonah on record. The story in brief follows:

Miriam and Jack are lovers who have a slight quarrel and Jack goes to the city without leaving any address. Later Miriam decides she will go to the city also, but finds that she has very little money. To one of the girls in the apartment house where she takes up her abode she gives practically all her funds when the latter appeals to her for help. So Miriam decides to pawn her ring so as to be able to procure a hat and cloak so she can make a presentable appearance when she answers the advertisement for an understudy.

It so happens that the star, Geraldine Gardner, playing at one of the opera houses, becomes temperamental one morning and orders her maid to get rid of a beautiful cloak and hat. The maid takes them to the pawn shop and Miriam exchanges the ring for them.

Arrived at the opera house, Miriam is so busy trying to comfort a girl who did not secure the position that she forfeits her turn and the other girl secures the place. On her way home some crooks attempt to kidnap her, thinking that she is the celebrated Geraldine, but Miriam is rescued by a policeman, and, finding the singer's address in the pocket of the cloak, takes her to the singer's apartments.

When Geraldine returns she is astonished at Miriam's presence, and the next morning, after hearing her story, gives Miriam the position of maid. While Geraldine is absent at rehearsal Jack calls upon Miriam. Geraldine and her friend, Mrs. Vandervelt, return sooner than Miriam expected and she makes Jack leave. Later Mrs. Vandervelt discovers Jack's hat, which he had left behind in his hurry, and Geraldine dismisses Miriam. She sees Jack and tells him that he had better tell his sister the truth, but Geraldine will not believe him.

Returning to her apartments, Miriam finds that they have burned during her absence and she has lost all her possessions. She leaves and falls exhausted in the park, where she is seen by Jack and taken to the hospital. Jack secures a minister and they are at last happily married.

"THE BUGLER OF ALGIERS."

(*Continued from page* 17)

enameled cross hanging from it, is hung around his neck.

The guests call upon the old soldier for a speech. He rises, and speaks to them in words so simple, yet so heart-felt, so charged with poetic meaning, that their eyes are filled with tears. Then the head of the Society announces a surprise. The doors part again, and amid a group of beautifully gowned women, a little old, black-clad lady enters the room. Pierre has a moment of awful suspense. It is Gabrielle, and she will recognize him and expose him as an impostor. She comes forward to meet him, oblivious of the President of France, and of all the gay company. She sees only the form of her old friend, of her girlhood's lover. "I knew thy voice," she says, gazing up at him. "I understand."

After the banquet, so tedious to the old couple, is over, Gabrielle begs Pierre to take her to Anatole. An automobile is placed at their disposal, and the armloads of flowers are piled into it. Pierre takes the morocco case containing the decoration under his arm. He leads Gabrielle to the little cottage, where lies all that is mortal of her brother, and together they pile the flowers around him, and place the decoration on his breast. Then Pierre slowly folds the frail little figure in his arms.

Big Film Thefts from Universal Bared by Arrest

Hugo Mainthal, Owner of Ideal Company, Accused as "Fence" for Dishonest Shipping Clerk. Feature Reels Valued at Thousands Are Recovered From Storeroom by Police.

WORLD-WIDE PLOT SUSPECTED

Prisoner Is Alleged to Have Confessed His Part in Stealing—Other Pictures Are Missing and Company Officials Believe They Have Been Sent to Europe for Disposal.

AN international clique of motion picture film thieves may be revealed as the result of an investigation instituted by the Universal Film Company. This investigation already has resulted in the arrest of two men, one charged with stealing a valuable photoplay, and the other accused of receiving stolen property, being the "fence" for the film filchers.

The Universal Company places the losses due to inroads by theft at thousands of dollars and one official of the company yesterday pointed out that it was altogether probable that other producers had suffered in the same way. The thefts were noted about October 1, and an inventory disclosed that several valuable reels had vanished. Detectives immediately were called and began a thorough investigation.

About October 15 Sam Zierler, manager of the Twenty-third street exchange, is said to have apprehended Aaron Breyer, a shipping clerk, as the latter was making away with fourteen reels of the photoplay serial, "Peg o' the Ring." Zierler immediately had Breyer arrested, and the clerk is alleged to have confessed to stealing the films. Breyer was later arraigned in the police court and charged with grand larceny, held for the October Grand Jury and subsequently indicted. He is awaiting trial on $1,500 bail.

The next problem the detectives found confronting them was to determine the manner in which the stolen film was sold. This proved anything but an easy task, since the system employed offered not the slightest semblance of a clue. However, all independent film concerns in the city were closely watched, and finally suspicion centered upon Hugo Mainthal, who conducts the Apollo Feature Film Company, at 145 West Forty-fifth street. On Monday night Detective Anthony G. Giumta of the Second Branch Detective Bureau, who had been assigned to this locality, went to Mainthal's home in West Forty-eighth street and arrested Mainthal on a charge of receiving stolen goods.

Giumta, it is said, obtained a confession from Mainthal and learned from the latter where the films he had purchased were hidden. After his prisoner had been arraigned in the West Fifty-fourth Street court and held in $5,000 bail for a further hearing to-morrow, Giumta began the search for the stolen film.

He visited the offices of a film company located in the Godfrey Building, the name of which is withheld because it is known that company had no part in the thefts, and searched its storeroom. He was accompanied by officers of the Universal, who were prepared to identify their property. The following pictures were found, all of them five-reel features: "Scandal," "The Earl of Pawtucket," "Judy Forgot" and "Dr Neighbor." In addition there were several single-reel pictures. The property recovered was valued at about $3,000, and the officers of the company are certain that several thousand dollars' worth of other films are still missing.

It is the firm conviction of the Universal forces that the thefts have been larger and more extensive than is now even suspected. They are certain that the band is international in its scope, and that the films stolen here, at least a great many of them, have been sent to Europe and recut. This could be done, they point out, in such a manner as would make it almost impossible positively to identify the picture in its original form.

The object of the Universal is to enlist the co-operation of all film concerns in stamping out this newest and most dangerous menace to the industry. In the meantime the investigation is being continued.

"THE MAINSPRING."

(*Continued from page* 13)

it shall be reported that Larry—in reality Ashmore—and a party will take a yachting cruise. Just before their departure, Shackleton manages to gain entrance to the Craven estate and accosts Edith, with whom he is in love. Ashmore sees the attack and rescues Edith, ordering Shackleton from the place. The latter vows vengeance.

Ashmore and the party leave on the yachting trip, and Shackleton, who has secured the services of the chauffeur of the Cravens, kidnaps Ashmore. Their boat springs a leak, and all are forced to leave the boat to its fate. Ashmore is washed up on the shore more dead than alive.

Edith and the brokers think that Ashmore has deserted them at the crisis. Ramsdale and Creelman give their entire fortune trying to save the Craven interests, but just at the last moment, when it seems that Farnum and Sharp have won, Ashmore walks in almost exhausted. In a short time the two crooks have lost everything.

Farnum and Sharp think that Shackleton has betrayed them when he does not appear with Ashmore. Farnum immediately goes to the Craven offices where he meets Ashmore, Edith and the others. Ashmore denounces him as the man who had committed a forgery and forced Ashmore's father to suffer for the crime. Ashmore has sworn to avenge his father's death and now feels that he has done so.

Meantime, Larry Craven has learned through the medium of the papers of what has been going on, and, after a desperate fight, manages to escape. He arrives at the Craven office just as Farnum is on the point of shooting Ashmore. A policeman is called and Farnum given in custody. Edith recognizes Larry, and the latter immediately offers Ashmore a proposition to manage the Craven interests, which Ashmore accepts when Edith promises to marry him.

ACTRESS LIKES PUMPKIN PIE.

A FEW days ago a number of visitors were in the cafe at Universal City when one woman turned to her friend and said: "Look at that girl with two pieces of pumpkin pie in her hand; she can't be an actress, or she'd be sitting at a table instead of standing up."

It so happened that the girl referred to was no other than Mary MacLaren, the Bluebird star, who is working solely under the direction of Lois Weber. She is working at present in a Bluebird production provisionally called "The Mysterious Mrs. Musselwhite," by Thomas Edgelow, adopted by Miss Weber from a story by the same title in the Live Story Magazine. Mary admits she has a great liking for pumpkin pie.

Author of Bluebird, Originator of "I Am" Advertisement

I am the Printing Press by Robert H. Davis

I AM the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

I sing the songs of the world, the oratorios of history, the symphonies of all time.

I am the voice of to-day, the herald of to-morrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

When I speak, a myriad people listen to my voice. The Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter.

I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

I am the printing-press.

Robert H Davis

The Birth of an Idea

THE lines of this prose-poem were dictated to a stenographer on the spur of the moment by Mr. Davis, of our Editorial Department, to occupy a page printing-press advertisement placed in Munsey's Magazine for July, 1911, by R. Hoe and Company.

Within thirty days after the publication of that issue, over two thousand newspapers had reprinted the Hoe advertisement with editorial commendation.

Shortly thereafter advertising writers began to paraphrase it, and, before the expiration of the year, this form of expression had become the basis of big advertising campaigns throughout America, England, Germany and France.

In response to universal demand, it is reprinted in this form and presented with the compliments of

THE FRANK A. MUNSEY COMPANY

ROBERT H. DAVIS of Munsey's, co-author, with Perley Poore Sheehan of "The Bugler of Algiers," wrote "I Am the Printing Press" and started a vogue on which $40,000,000 was spent in advertising copy.

ROBERT H. DAVIS, co-author with Perley Poore Sheehan of "The Bugler of Algiers," Bluebird release which is occupying so prominent a place in the eye of that organization at the present time, is a starter. He has the reputation in the literary field of starting and developing a great many literary celebrities of to-day who might never have been heard of otherwise. In any event, he accelerated their journey to fame through the advice and encouragement which he has given to so many struggling authors, and has thereby incidentally gained for the Munsey organization a loyal service, and hundreds of clever stories as his reward.

One of the closest friendships which has come to him in Munsey's service was that of Perley Poore Sheehan, and it was to him, even then one of the most dependable contributors to Munsey publications, that Mr. Davis made the suggestion which resulted in "We Are French," the story from which "The Bugler of Algiers" is taken. It was directly following his last visit to France that Mr. Davis conceived the idea of this story, and in talking over the plot with Mr. Sheehan, the main essence of the book very soon formulated itself in the minds of the two men. It was not until some months later, however, that the story appeared in the All-Story Magazine.

As proof positive, if such proof were needed, that this story has no relation to the present unpleasantness in Europe, but referred solely to the war of 1870, one has only to mention that the great war broke out one week after the appearance on the news-stands of the All-Story Magazine containing the first installment of "We Are French." Every endeavor has been made to keep partisan feeling from entering into "The Bugler of Algiers." Certainly none entered into its writing, and none enters into the distribution of the film. It is a story founded on historical facts which took place during the Franco-Prussian War of 1870.

Previous to this, however, to be exact, July, 1911, Robert H. Davis started something else. He started the "I Am" style of advertising copy, upon which it is said that more than forty million dollars in money has been spent by various companies in *Printers' Ink* for advertisements, copying the style which was first given to the public in the Munsey advertisement of the Hoe Printing Press in the July, 1911, issue. It was entitled, "I Am the Printing Press." Within thirty days after the publication of this issue over two thousand newspapers had reprinted the Hoe advertisement with editorial comments, and shortly afterwards advertising writers began to paraphrase it, some with credit and some without. Newspapers adopted it for an occasional strong editorial. Communities adopted it for their advertising slogan. It has been adapted to almost every form of advertising, and into every known language. Mr. Davis, soon after the publication of the original advertisement, perceived that he had started something, and he has kept a scrap-book containing many of the forms in which the original "I am" has been used. This

(*Continued on page* 38)

What They AreDoing, in Sp

Laura Oakley's baby son.

LAURA OAKLEY'S NEWEST ROLE.

LAURA OAKLEY is one of the busiest people at busy Universal City. Her avocations are most numerous and most varied. She is primarily a motion picture actress, but acting for the camera is just the beginning of her troubles. Her official title is "Chief of Police." She was elected to this important office some time ago, and has upheld its dignity with honor to herself and to the film municipality.

But besides acting and policing, Miss Oakley is an ardent housekeeper. She could give pointers to a New Englander on the subject, although she was born in California. In private life she is the wife of Milton Moore, head cameraman of Universal City, and the picture shows her newest character of all—that of mother. Her baby was born last month, and is a splendid, healthy boy.

Recently Mrs. Moore was called upon to act in her official capacity. The occasion was the election of the new Mayor of Universal City. The Republican candidate was Herbert Rawlinson, while Ben Wilson ran on the Democratic ticket. The contest was almost as close as the Presidential election, and the ballot box was left in her care overnight.

HERBERT RAWLINSON IS STILL MAYOR.

HERBERT RAWLINSON is still Mayor of Universal City, after a contest that rivalled the Presidential election itself in closeness and excitement. The first count gave him 712, and Ben Wilson, his opponent on the Democratic ticket, 709. The Democrats immediately called for a recount, which was made the following day. They claimed that several extras not regularly employed at Universal City had been permitted to vote at the last minute. As no primary was held this year, there was no means of checking up the votes.

The Republicans finally yielded the point, and a careful recount gave the election to their candidate by a vote of 691 to 687. So that even if the Presidential contest was won by a Wilson, the G. O. P. need not despair, for the representative of the Wilson family was fairly beaten at Universal City.

Rawlinson was informed of his re-election at once, and by his former leading lady, Agnes Vernon. She had to go to him with the good news, for his recent accident still forces him to "go easy."

Herbert Rawlinson—Agnes Vernon.

JOKERITES AT WORK.

HERE is the inimitable Joker Company in a comedy called "The Blundering Bandit," in which Gale Henry and William Franey are seen in the role of travelers in a European country, probably Sicily, while Charles Conklin, Milburn Morante and Lillian Peacock are the leaders of a bandit gang. In the picture the two tourists are seen in the doorway of the inn, all ready for the perilous mountain climbing which they l tracting the attention of the gentleman touri the corner are Conklin and Moranti, armed to banditti. In the foreground is Director W. W the act of taking the scene.

The Joker

The Joker Company is a congenial organiz gether in extraordinary harmony. Perhaps t their pictures that they have to be decent in r trast. But a great deal of credit is due them work together with such good feeling, under t every week for fifty-two weeks in the year.

TWO FAMOUS AUTHORS.

THE plaint of all motion picture producers is the dearth of good stories, written by experienced authors. The Universal Film Manufacturing Company is doing its best to meet this situation by offering such inducements to authors of proved ability, that they cannot refuse their work, both published and unpublished, to the company for film production. The cut shows two of the the well-known men of literature, whose w will reach the screen through the Univer They are George Bronson Howard, son of famous playwright and himself an author distinction, and Stephen French Whitman, n elist, whose story "The Isle of Life," has ready had a great success as a Red Feat photoplay. The two men were photographed

Two Famous Au

re Moments, at Universal City

ny at work.

ndertaken. Lillian is dis-n his lovely wife. Around eeth, in the guise of deadly dine and his cameraman in

and its members work to-eat each other so badly in e, just for the sake of con-theless, for their ability to in of turning out a comedy

at Universal City.

CARTER DE HAVEN AND HIS FIRST EMPLOYER.

IT is a saying well known in Paris, that if you sit long enough at one of the little tables of the Cafe de Paris, on the corner of the Boulevards and the Place de l' Opera, you will see every one you have ever known. Since the war, the force of this saying which really had a good deal of truth in it, is lost. But the place of the Cafe de Paris is being taken by Universal City. In these days when celebrities from all ranks of life are flocking into motion pictures, many unexpected reunions take place in the picture studios. As Universal City is the largest film plant in the world, and attracts thousands of visitors every week, the probabilities of the unexpected meeting of old friends within its hospitable portals are proportionally greater than elsewhere.

The latest reunion of note, was that of Carter De Haven, the Universal's diminutive comedian, with George Middleton, his first employer. A good many years ago, when De Haven was smaller then he is now, in reputation as well as height, George Middleton, of the firm of Cole and Middleton, purveyors of various and sundry forms of amusement, gave the comedian his first job. Carter was just nine years old at the time.

Many years before that, Middleton had once applied for work to De Haven's grandfather, who was a circus magnate in his day. So when the little nine-year-old was brought to him, he remembered his circus days, and gave the little fellow his chance. It is quite a long time since those days, but De Haven's physical growth did not keep pace with that of his salary check. He is still one of the smallest comedians of the screen, through a diminutive adjective cannot be used about any other of his qualifications.

De Haven is now directing himself.

De Haven and his first employer...

Universal City, where they went to arrange for the production of their work on the screen.

These two writers are the youngest American authors whose works have had the honor of acceptance by the Century Magazine as serials. Whitman's latest book "Children of Hope," and Howard's "Francois Villon" stories, written several years ago, both appeared in its classic pages in serial form. The Universal pictured the latter stories some time ago. It is significant of the improvement in the class of production offered to the public by the Universal, that the services of these two men, who stand in the front rank of the younger American authors, should have been acquired.

Mr. Howard's book "Norroy," a story of the diplomatic secret service, will be produced by himself for Universal.

Three fathers celebrate.

THREE HAPPY FATHERS CELEBRATE.

HERE is a happy Universal trio. The three men are each celebrating the birth of a first-born. Jack Mulhall, leading man with Ruth Stonehouse in "Constantinople By the Sixth," a Red Feather play which is under production, stands in the middle. He is wearing the smile that won't come off because he has just been informed that "It's a boy!"

On either side are two other happy fathers. One is Milton Moore, chief cameraman of Universal City, whose duty it is to supervise all the problems of camera-work in the film municipality; his wife is Laura Oakley, well known as a screen actress, and even better known Chief of Police at Universal City. Over on the opposite page is a picture of her, with the nine-and-a-half-pound boy, who has just been enrolled among the population of the film capital.

The man seated on the table is Milburn Morante, the Joker comedian, who joins the group to receive their congratulations upon the addition of a future leading lady to the ranks of Universal players.

By the ruse of engaging him for another similar case the lawyers force an admission from the detective.

"The People vs. John Doe"

Title of Lois Weber's Masterpiece is Changed to Permit Greater Scope Than the One Immediate Murder Mystery Which Inspired it.

IN deference to compelling arguments by self-sacrificing humanitarians who are at this moment engaged in a movement to secure executive clemency for an unfortunate man standing in the shadow of the electric chair, Argosy Films, Inc., has voluntarily decided to change the name of its tremendously vital and human photoplay that was inspired by a number of celebrated murder cases where innocent men were made to pay the death penalty. Henceforth this thrilling and timely drama will bear the name of "The People Vs. John Doe."

The absorbing story of this picture is more vital than any other before the American people today. It is more potent than any white slave picture and more interesting than any war drama because it carries an appeal directly to the heart and mind of every citizen. In New York State alone it has the indorsement of The Humanitarian Cult with its more than 100,000 members and it has a nation-wide appeal because the attention of the public has recently been directed to the possibility of inflicting capital punishment upon innocent human beings.

What greater motive could be selected for a thrilling photo-drama? Miss Lois Weber who filmed "Where Are My Children?" felt the appeal at once and surpassed all her previous triumphs in the effective and sympathetic manner of treatment in this six-reel sensational achievement. Her purpose was to avoid any direct attack on methods employed in any particular case while at the same time selecting typical characters and telling a story of possible episodes which have been actual happenings in a number of celebrated cases.

The story fairly chills the blood of the audience with an actual picture of an innocent man's narrow escape from the electric chair. It is more than a dramatic dream for the sake of a thrilling "movie." Innocent men have been executed for crimes never committed. The recent Bambrick case in New York State, when a mere boy paid the death penalty for a crime which many believed he never committed is still remembered. There is an historic case in Rhode Island where a man was hung on circumstantial evidence and a few minutes later the real criminal broke down and confessed. Five months later by legislative enactment there was no more capital punishment in Rhode Island.

At this very moment there is a possibility that this tragic story will be repeated. A poor clod of a human being with the mind of a child, stands in the shadow of the electric chair for the fifth time in eighteen months. Although much evidence has been discovered to throw doubt on his guilt, it is not sufficient under present laws to secure a new trial and nothing but executive clemency can save him. He has already escaped the chair so frequently as to make his case one of the thrilling murder mysteries in the annals of jurisprudence of New York State. Yet this is only one of the cases which has inspired the humanitarian movement against capital punishment and which has resulted in the filming of "The People vs. John Doe."

This picture is not only a protest against capital punishment itself, but against the abhorent "third degree" methods which are known to have brought innocent men within the shadow of the gallows. At the last anniversary meeting of The Humanitarian Cult in Carnegie Hall, the founder and leader of the Cult posted conspicuously the following slogan:

"THE TAKING OF LIFE IS MURDER, WHETHER BY INDIVIDUALS, STATES OR NATIONS."

On this occasion 4,000 people packed Carnegie Hall and 12,000 were unable to gain admission to listen to Judge Wadhams, George Foster Peabody, Misha Appelbaum, Dr. Frank Crane and others who spoke against ill-advised capital punishment. They were applauded by the sympathetic multitude. Each day the movement is growing and spreading to other states. This burning question is interesting humanitarians everywhere and this startling film, which is now about to be exhibited for the first time, has excited a nation-wide sympathy because of its effective argument against capital punishment.

"The People vs. John Doe" is a picture which tells the story of a doomed man who was convicted partly on the alleged confession of his not more than half-witted brother, who himself received a life-sentence.

After relating the thrilling preliminary episodes in the crime for which John Doe was convicted, the picture brings us to the eve of his execution. His mentality is found to be that of a child. It is discovered that although charged with committing the crime for robbery, there has been no evidence to show he has in his possession any of the funds taken

A Vital Human Drama Launched Against the Evil Resulting From Confessions Obtained by Third Degree Methods and Resulting in Conviction and Capital Punishment on Circumstantial Evidence—Will be Released by the Argosy Films, Inc.—Nation-wide Interest from All Parts of the Country Shown.

This picture shows the types which Miss Weber picked out for her remarkable story "The People vs. John Doe."

from the house of the murdered victim. He wears a No. 12 boot, yet this fact was not disclosed in his trial when it was shown that footprints of a No. 10 boot constituted part of the chain of circumstantial evidence forged against him.

Type selected to play the weak-minded countryman who "confessed" under promise of release.

Tortured in mind and body while awaiting his doom he attracts the attention of a prison-keeper, who becomes convinced that he has been wrongfully convicted. At this time a woman lawyer visiting the prison sympathizes with the poor man and inaugurates a movement to save him. Other women join her and under their noble efforts lawyers rake the scene of the alleged crime for further evidence. They uncover important new facts at the last minute and lay them before a humane judge, who is routed from his warm bed at midnight. Their efforts are at last rewarded by a stay of execution only a few minutes before the hour set for death.

The story is told with such sincerity and such seemingly authentic episodes that the audience might believe it is the story of an actual case in the courts. You are shocked at the pictured crime, you are amazed at the manner in which suspicion is made to point at the innocent man. You sympathize with his stricken family when he is dragged to jail, you are horrified at the success of brutal third degree methods, you weep for the poor fellow when he makes his mark to the confession that has been written by the detectives, and while you cannot presume to criticize the court and jury for finding him guilty on the cleverly-constructed circumstantial evidence, your heart bleeds for the accused. You follow the efforts of his self-sacrificing friends to save him and your attention is held to the very last flash of the picture because it is not until then that you know whether or not another innocent man may be made to pay the death penalty.

Realizing that innocent men have been executed, the Argosy Films, Inc., intend giving the widest possible publicity to this picture in the hope that it will help to arouse the public to an appreciation of the movement to do away with capital punishment.

This is truly a "life drama" because through it human beings may be saved. A great reform may be brought about not only in the State of New York, but throughout the country. It will attract attention because of the celebrated case now pending in New York State, but not wholly because of this fact, for it contains a nation-wide appeal. It is simply a sympathetic and dramatic portrayal of an absorbing case of circumstantial evidence reflecting in no way on any case now before the courts. It is believed that every heart desiring justice will throb in sympathy with the tremendous appeal which Argosy Films, Inc., declare is contained in the picture.

No greater reason for the presentation of this picture can be found than that by the National Board of Review after it had passed on the film,

(*Continued on page* 38)

The Sheriff gets his man.

"The Greater Power"

STORY of black sheep reformed. Bandits, cattle rustlers and a fighting sheriff make this Two-Reel Bison drama a play that radiates the red-blooded West.

CAST.

Sheriff Griffith ..... Harry S. Griffith
Mrs. Griffith ..... Katherine Griffith
Alice, their daughter ..... Alice Beice
Ernest, their son ..... Ernest Van Pelt
Ervin Denny ..... Ervin Denneke
Al Gordon ..... Al Ernest Garcia

BECAUSE of the repeated humiliations that he suffers on account of his son, Ernest, Sheriff Griffith decides that he will not run for re-election. When the lawless element finds this out they at once put up the name of Ervin Denny, a gambler and leader of a band of cattle rustlers.

Al Gordon is a wealthy young ranchman who is in love with Alice Griffith, to whom it is very important that the losses stop. At a meeting that is held in regard to the coming election, the sheriff is about to be mobbed by the men who are working for the election of Denny, when Al comes along and puts a stop to the matter. Then the men see that if he is elected there will be observance of the law, so they make him run for the office himself.

At last the election day arrives and in spite of the efforts of the gang to stuff the ballot box, Al is the winner when the final count is made. As he has promised to help reform Ernie, he appoints him a deputy sheriff in the hope that the responsibility will make a man of him. But the election has attracted a great many of the surrounding ranchers to the town and the rustlers have taken advantage of this fact to make a raid. When the newly-elected sheriff hears of this he at once sends his deputy to get the criminals. But Ernie has formerly been a member of the gang and so is afraid to get them. When Al makes up his mind that he will go himself to get the crooks and finds that Ernie has been shirking his duty he is very angry and brings the young fellow back to the jail. Just as he is locking him up, Ernie turns on him and tries to get away. This is too much and Al loses his temper and decides that he will teach Ernie a lesson. He takes off his coat and proceeds to give Ernie the worst licking that he has ever had. This at last makes the wastrel see the error of his ways and he confesses where the secret hiding place of the gang is. Then the sheriff sends out other deputies, and after a desperate battle the bandits are overpowered.

Of course, the picture ends happily as Al marries Alice, and Ernie, who sees the error of his ways, is again made a deputy sheriff, but this time he makes good.

GEORGE HERNANDEZ LOSES HIS TROUSERS.

GEORGE HERNANDEZ, who plays one of the principal roles in the Bluebird Photoplay, "The Shriveled Soul," written and directed by Lynn Reynolds of Universal City, is essentially modest and particular about his appearance, and in addition admits that he has a sensitive skin. In one scene which was filmed in the Grand Canyon, Hernandez was supposed to be suspended on a rope over a chasm several hundred feet deep.

Reynolds was not going to risk the life of his leading man, so he had a dummy built and put Hernandez' clothes on it while the actor remained behind a clump of bushes away from the camera. The constructor of the dummy did not make the backbone strong enough, and while suspended in the air it broke in two, with the result that Hernandez' trousers dropped several hundred feet and caught on a ledge some distance from the bottom. He had no others to wear, and it was not until the next morning that a cowboy and the company property man succeeded in rescuing the wearing apparel.

Even at that Hernandez' troubles were not over. A cactus plant grew on the ledge and hundreds of the thorns adhered to the trousers. The actor had to wear the garment to finish the picture, and he declares that that night his wife stayed up several hours with pincers pulling cactus needles from his flesh.

A scene from the play and our own style of "close-up."

"The Mansard Mystery"

LONG sought revenge culminates in mysterious poison case. Stolen toothbrush furnishes clue to culprit. Imp Two-Reel Mystery Drama. Direction by Stuart Paton. Story by Sylvester Jones. Scenario by Harvey Gates.

CAST.

Geo. Etherbridge....Francis McDonald
Col. Mansard.....Howard Crampton
Count Des Auteils..Wadsworth Harris
Brina ..... Neva Gerber
Butler .....William Quinn
Dr. Ballard..... Joseph Girard

THE trouble with most mystery dramas is that there is no mystery. But "The Mansard Mystery" is one that baffles even the most experienced detectives that are put on the case. It is thrilling because of the horror of it all. The colonel goes to bed on the night before his wedding and the next morning he is in a dying condition. Apparently no one has had access to him during the intervening hours, so that the doctor is at a loss to know what to treat for. It is a situation that is as novel as is the way that the poisoning is really accomplished.

Stuart Paton, the director who has staged this story of Sylvester Jones, has put about the whole a mysterious air that attracts the attention quite as much as does the plot. This is the first of Paton's dramas to be released on the program for a long time, as for the past year or so he has been busily engaged on the great underwater picture, "20,000 Leagues Under the Sea," that the Universal company staged at a cost of about a half million dollars. Paton was chosen for the directing of this important work, because he has a very fertile imagination as well as a great ability in the direction of melodrama of the high class that interests all audiences.

The story in brief is as follows:

On the evening of the Colonel's marriage he attends a dinner given in his honor. The next morning at the breakfast table he is laughed at by his ward, Brina, and nephew, George Etherbridge, who has just returned from Europe, because he does not seem to relish the dishes set before him. But their laughter turns into fear when the Colonel falls unconscious and they are not able to revive him.

Dr. Ballard is sent for and he declares that the Colonel has been poisoned. While the Colonel is conscious Count des Auteils, who has been paying court to Brina, is seen to bend over him and whisper something in his ear. Then the Count repairs to the bathroom and a short time later he rushes forth, highly insulted because one of the servants has been spying upon him.

The Count wants to leave the house, but George and the doctor smooth matters over. As they are in the hall they encounter the butler, who has been spying upon the Count. He declares that the Colonel's toothbrush is missing.

The Colonel's fiancee arrives and voices her opinion that some one had poisoned the Colonel to prevent their marriage—some one who would be deprived of their inheritance should the marriage be consummated.

The doctor administers a strong stimulant to the Colonel, who responds, and with great effort orders the Count held. He is not a count at all, but a chap from India, who has come to revenge an ancient wrong done his mother by the Colonel.

The Count had poisoned the Colonel's toothbrush.

DANCERS ON SHORT NOTICE FOR SCENE IN "LITTLE ITALY."

FOR a number of different scenes for his production of "Little Italy," Red Feather production, Hobart Henley of Universal City, who is featured in the photoplay with Gertrude Selby, required several special dancers in a ballroom set.

He found it unnecessary to go outside of the studio for the talent. Miss Selby gave a clever interpretation of an Italian dancing girl with the tambourine. Mayo Fisher won applause from the others in the set for her Dutch dance in wooden shoes, and Alida Hayman did a Russian Cossack dance without even a rehearsal.

Gertrude Selby was trained as a dancer, and has already demonstrated her proficiency in the art. She will be remembered for her clever dancing in the L-KO, "September Mourning."

Chicago Exchange Burns--Every Account Shipped

FIRE early Wednesday morning, November 15th, destroyed a million and a quarter feet of moving picture film, and the entire exchange of the Laemmle Film Service at 205 West Washington Street, Chicago. The loss has not been definitely estimated as yet. But it is neither the loss nor the fire which is the most interesting thing which occurred last Wednesday in Chicago. It is of far greater moment to know that not one single account failed to receive its scheduled allotment of films on scheduled time.

The main business of an exchange is to supply film to its exhibitors, what it promises and when it promises. With its building in smoking ruins, with scarcely a foot of film saved, the Laemmle Film Service set to work at six o'clock to get together their shipments for the day. Fortunately, the order books and records had been saved. It is doubtful if any company less highly organized than the Universal could ever have made it possible to fill every single shipment under such conditions. But such is the efficiency and the foresight of the Universal exchange system, that not a single exhibitor suffered a moment's delay on account of the fire.

Three factors made it possible for the Phoenix-like Laemmle Film Exchange to rise from its ashes, and perform its duties as though nothing had happened. The first of these is the Universal clearing house, the second, the surrounding Universal exchanges, and the third, the Universal factory at Leonia. Wires to the nearby exchanges brought prompt response, and before noon film shipments were on the way to the distressed exchange from eight surrounding Universal distributing agencies. Through the Universal clearing house the entire stock of film in the exchange was able to be duplicated in the emergency, and through dint of working the factory at Leonia as it never was worked before, and through the hearty co-operation which the loyal Universal employees gave to the superintendent in the factory, the destroyed film was entirely replaced in forty-eight hours. This was done, too, without stopping the work on regular releases which had to go out on scheduled time. This is a remarkable tribute to the efficiency and loyalty of the Leonia factory.

Within an hour the film exchange had taken up temporary quarters at 172 West Washington street, and by noon a very systematic office had been created.

Mr. Laemmle took the Twentieth Century to Chicago, and by the time he arrived the temporary quarters had assumed a business-like atmosphere which greatly surprised him.

OUR JAPANESE CORRESPONDENT.

K. SAKAMOTO, Tokyo.

Editor, Moving Picture Weekly,
New York.

Dear Sir:—I thank you for sending me letters so often.

Please forgive me that my correspondences were hindered by my illness to last week, but I have became so healthy now that many interesting correspondences may be sent you often hereafter successfully. Now I will send you the votes of second time as I have nothing more interesting in consequence of the illness.

I haven't any photograph with me now, but it will be sent before long, as I had it taken the other day.

For your kindness to give me letter papers I was obliged to thank you very much, but I have some with me now then there is nothing I must certainly trouble you.

Your very sincere friend,
KINTARO SAKOMOTO.

P. S.:—May I trouble you to gave Miss Grace Cunard my words which are so anxious?

I am sending Picture Post Cards and letters to Miss Cunard, but I have no any answer of her receiption. I can't help feeling uneasy wheather she received those or not.

Sincerely yours,
KINTARO SAKAMOTO.

No. 70, Hayashi-Cho,
Korshikawa-Ku,
Tokyo City, Japan.

Mr. Paul Gulick,
Publicity Department,
Universal Film Manufacturing Company.

Dear Sir:—I have received your letter and Miss Cunard's picture at same time. her picture came directly from her. I thank you very much for it. are you lady?

I think you are lady because your name and writing are such like of lady are you so?

Are you fond of Japanese picture post card? You shall have them next time. If you possible, please tell me your own address. hoping to hear from you again I am Yours very truly,

M. AOKI, c/o MORI.

8.3 Tamatsu cho,
Shiba, Tokyo, Japan.

McRAE SETS NEW PACE WITH CAMERA IN "LIBERTY."

WHEN the Universal serial, "Liberty, A Daughter of the U. S A.," was turned over to Director Henry McRae following the indisposition of Director Jacques Jaccard, who produced the first twelve episodes, it was found necessary to set a new pace in the production in order to fulfill the demands of the exhibitors.

McRae took off his coat and seized Cameraman Fred Granville, and with the members of the company in pursuit made a dash for the old Universal ranch. Arriving on location, McRae said: "Get set up, Fred, and we'll begin 'shooting.'" This required only a few minutes and then McRae with a clap of his hands, cried out: "Let's go!"

The net result was that in three and a half days McRae had filmed two separate episodes and a total of 4,000 feet of film, all of it full of punch.

CIRCUS IS EDDIE POLO'S HOBBY.

WHENEVER a circus arrives in Los Angeles it is a certainty that Eddie Polo, who is playing a leading role in the Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp, is restless until his day's work is over.

Polo, for many years, with his wife and brother Sam, appeared in some of the largest circuses in the United States and the saw-dust ring holds an attraction for him which he cannot overcome.

NANINE WRIGHT, SCREEN FAVORITE, IS UNIVERSAL CITY MOTHER IDOL.

IT is not an unusual sight at Universal City to see a group of young actresses sitting at the knee of Nanine Wright listening to her words of wisdom and suggestions not only for stage work but for the passing of the idle hours away from the studios. "Mother" Wright's life has been full of tragedies, deep sorrow and, at times, poverty, yet she is always smiling, ever with a cheerful word and, as she describes it, her "mother heart" finds solace in loving the boys and girls at Universal City.

Mrs. Wright has been a member of the Universal acting forces for the last two years, and her services are always in demand by directors. She has taken an unusual interest in the welfare of the younger people of the film capital and more than one girl has come to her for advice. The actress never complains about her lot in life or about her work, and declares she proposes to keep herself surrounded by sunshine for the rest of her days.

EXHIBITORS' MANAGERS AND DEPARTMENT

CANADIAN NOTES.
By W. A. BACH.

ST. THOMAS, Can.—The Hotel Columbia, in St. Thomas, has been transformed into the Columbia Theatre by Mr. McLean, the owner. The new house will seat 700 people, with two simplex machines and a gold fibre screen.

Mr. Gerald Ruck, Special Representative of the Universal Company, in Toronto, has arranged for a first-class service of Bluebirds, and Red Feather Features, and Universal Comedies.

TORONTO.—The Canadian Universal Film Company's Head Office at Toronto has undergone considerable interior changes during the last week. There has been created a Projection Room and General Meeting Chamber. A special machine is in order and is being erected and all of the big features which the Universal Company is now bringing in, will be screened at their own office.

The New Empire Theatre, at Timmins, Ont., had a most satisfactory opening, and Mr. Bardessono, proprietor, states he is more than pleased. Bluebird Features were used at the opening and will continue to be used as a regular program.

Mr. Bud Lennon, Asst. Gen. Manager of the Universal Film Company in Canada, announces that L-KO Comedies will in all probability be showing at Loew's Theatre in this city within a very short time.

Mr. King, of the Aster Theatre, has sold his interest in this house to Mr. Gillies, the owner of the building. Mr. Gillies is retaining Universal Service.

Mr. G. M. Davidson, Accountant for Canada, of the Universal Company, is leaving for an extended trip throughout the Western Provinces, to make arrangements regarding the new accounting system which is being installed throughout the entire Universal Organization.

According to Mr. W. A. Bach, of the Publicity Department, all supplies and advertising details for the new serial "The Purple Mask," will be manufactured in Canada. This will mean that Exhibitors using this serial will receive a much quicker service than ever before.

The Publicity Department is getting out a little booklet entitled "Serial Suggestions," which deals with the handling of the serials in Canada.

A complete advertising plan is also under way to popularize this serial by means of the Exhibitors and the Movie Fans.

The Bulletin, The Trade Paper issued by the Publicity Service Department of Universal Company of Canada, has assumed a new size of sixteen pages and donned the dress of a magazine. It is stated that the advertising now running in the paper is very satisfactory and is producing very respectable revenue. Although issued by a film company, the paper is entirely non-partisan. This fact is responsible for its large success and popularity among the Exhibitors.

Mr. Margetts, the Manager of The Canadian Universal Film Co., of this city, won the one hundred yard dash in a recent meet against Captain Morrow, the "Sporting Parson."

The Doric Theatre Managers have made two interesting business arrangements during this week, which include the taking over of the Park Theatre, Toronto, and also of the Aster.

The Film Trade in Toronto seems to be starting up into a series of small circuits and this combination of Doric, Park and Aster is the newest.

The old King George Theatre of Toronto is now Bluebird Theatre, and the management is arranging to present a Bluebird Feature Program. Assistance is being given to the new theatre management in its publicity by the Publicity Service Department of the Canadian Universal Film Company of Toronto.

At a meeting called by Mrs. Ambrose this afternoon plans were discussed for an elaborate moving picture to be called "What a Woman can Do," to show the women what they must do to prevent the closing down of factories for the want of helpers. Through the whole scenario is an interesting story, and the leading characters will be taken by clever professionals, Toronto women and their work forming the background. If any money is made over and above the cost of production, it is proposed to give it to a home for returned soldiers.

MINNEAPOLIS LETTER.
By FRED S. MEYER.

W. L. Hester, manager of the Universal office at Fargo, N. D., was a Minneapolis visitor last week. He reports business picking up throughout the Dakotas, although the crop is none too good this year.

The Hippodrome, St. Paul, Minn., advertises the Universal Program very extensively in the St. Paul papers. While vaudeville is the feature policy of the house, great stress is laid on the picture program and Mr. Bovey, the manager, believes in securing the best, namely Universal.

S. T. O'Brien, reporter of the Laemmle office at Minneapolis, has gone and done it. What? Been married, of course. In addition to a great many other presents, a number of employees of the Universal office presented the Newlyweds with a beautiful gift. Manager Meyer also gave his salesman something to start housekeeping with.

A very pleasant visit was paid this office by B. Lichtig, father of E. Lichtig, manager of the Universal Exchange, at Havana. Mr. Lichtig says that he is more than pleased to see Universal films so well represented throughout the country; the only places where Universal is not represented is where they have no picture theatres.

The Minneapolis Daily News has one of the most alert Motion Picture Editors in the country and their Saturday edition contains a quarter section devoted exclusively to Motion Pictures.

D. C. McClellan, reporter of the local Universal office is breaking all records in securing new business.

Geo. W. McCloughlin now controls all theatres in Rice Lake, Wis., and uses Universal services in both. A case of good judgment, considering the fact that Mac has been a staunch Universal booster ever since he broke into the game.

Nearly all local downtown theatres ran midnight shows on election night, giving Western Union returns. Unusually good business is reported by the managers.

A great number of theatres in South Dakota are now running Sunday performances unmolested. Eventually the entire state will fall in line.

J. H. Margoles, who handles the sales end of the local Universal office, is kept busy from morn till night looking after new customers. He is a mighty valuable asset to the management of this office and extremely well liked by the exhibitors.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE MOTHER CALL."

Big U Thanksgiving Special.

Story by Lynn Reynolds.
Produced by Ruth A. Baldwin.

CAST.

Mother ..... Mary Talbot
John ..... Charles Cummings
Mary ..... Dorothy Davenport
Doctor ..... George Pearce

Mary Page's two children, John and Mary, have given their attention to making a success, rather than to their mother. Her letters stir their sympathies, yet the two always seem to find some reason for remaining away from home and mother.

As mother's birthday approaches she invites her children to come to see her.

John instructs his secretary to write that he will be unable to come home and Mary sends a card saying that some social event will claim her time. But through some prank of chance the letters were not delivered until the evening of the birthday.

Fate brings Mary and John together at lunch time. Each thinks the other is going home and they decide to break all engagements and surprise mother.

Meanwhile with the dinner prepared and table arranged mother sits down to the table with only the pictures of her children before her. But at last the mother's heart can bear the loneliness no longer—in spite of herself the tears will come.

Suddenly the sound of an auto is heard and joyfully the children rush in and make up to the dear old mother for all the heart hunger which had been hers.

"THE HEEL OF THE LAW."

Imp Drama in Two Reels.

CAST.

Officer Benton ..... King Baggot
His Sweetheart ..... Jane Gail

Benton is promoted to the position of lieutenant at the head of the vice squad for his exceptional services. He tries to break up the vice trust that is flourishing, but encounters very strong opposition. At last he is about to succeed when they frame a bribe on him. But his sweetheart has overheard the plot and takes it down on a dictaphone so that she is able to prove his innocence when the marked bills are found on him.

"THE WHITE TURKEY."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

CAST.

Lee ..... Lee Moran
Priscilla ..... Priscilla Dean
Eddie ..... Eddie Lyons
Father ..... Fred Gamble

Lee and Eddie are both in love with Priscilla, who has been feeding a white turkey for many weeks in preparation for the Thanksgiving feast. Lee and Eddie also bring their offerings. When Priscilla attempts to remove the turkey's head she feels so sorry for the bird that it makes its escape.

Both the boys search in vain for the white turkey and have many ludicrous mishaps. At last one of the boys secures a white chicken and the other whitewashes a turkey and take them to Priscilla, only to be turned out of the house by her irate father.

As they emerge from the house both spy the white turkey feeding in the yard and take up its pursuit. Both get hold of it and take it to Priscilla, who prepares it for the feast.

"THE FASCINATING MODEL."

Powers Split Reel.

Written by Harry Wulze.
Produced by Roy Clements.

CAST.

Billy ..... Ed Sedgwick
His Wife ..... Violet Eddy
A Husband ..... Jay Belasco
His Wife ..... Belle Bennett

Billy is a ladies' tailor who is blessed with a very jealous wife. Jay is a husband of the type that considers their wives as mere servants. He refuses to allow his wife to buy any new clothes and is a tyrant in his home.

Jay's wife gets an idea and goes to work as a model at the tailor's establishment to get a new dress. The tailor is very much taken with her and they go home to have a fitting. There the hubby comes in and there are a great many complications. In the end, however, the jealous wife and the stingy husband are both cured and the picture ends happily.

The second half of the picture is a series of views of Alaska, in which much of the beautiful scenery is shown, as well as the way that the natives live. The natives are shown at their sports and dances and also in one of their primitive hunts.

Original Conceit of Hy. Mayer, the Celebrated Caricaturist of the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"SCRAPPILY MARRIED."

Joker Comedy in One Reel.

Written by Harry Wulze.
Produced by W. W. Beaudine.

CAST.

Dr. Keen.....William Franey
His Wife.....Gale Henry
Maid ..... Lillian Peacock
Her Lover, Bill.....Charles Conklin
Cop ..... Milburn Moranti

It is all a bad mistake because Bill calls to see the maid. The maid is the servant in the home of the terrible doctor, and Bill is just naturally afraid of the doctor. So he leaves a note to the maid to that effect, and it is found by the master of the house. This makes the old man angry, as he thinks that it is his wife whom Bill has come to see.

Bill escapes, but is hurt in getting away. So they take him to the hospital and there he is operated upon by the doctor himself. With fiendish glee he goes to it. But Bill manages to escape from this delicate situation and at last the whole affair is cleared when the old man finds that Bill is attentive to the maid and not to his wife.

"A DESIGNING WOMAN."

Laemmle Drama.

CAST.

Pastor Jones.....William Shay
Freda Leary.....Jane Fernley
Margaret .....Vivian Prescott

Freda is a nurse in a hospital at the front when Margaret is brought in. She is said to be dead, so Freda, who has a past, takes her place and goes to America. But Margaret recovers and goes to expose Freda. There are many complications, but at last Freda finds happiness in the love of Pastor Jones.

Alice Howell in
"TATTLE-TALE ALICE."

L-Ko Komedy in One Reel.

Alice is the tattle-tale of the whole village. So when a real opera singer comes to town she has a great deal to do. There are two of the men in the town who are smitten with the opera singer and first one and then the other gets into a compromising situation with her. Alice tells on both of them and in the end she gets the proper deserts for such conduct. There is a motor boat race and then a ducking. Finis.

"SAMMIE JOHNSIN'S LOVE AFFAIR" and "ANCIENT INDIA AS SEEN BY DR. DORSEY."

Powers Split Reel.

In the first part of this reel Sammie has a terrible time. He is in love with a beautiful little pickaninny, but she does not return his sentiments. He buys her all sorts of candy and other goodies, but in the end, after taking all these things, she turns him down in favor of the other fellow. So Sammie vows that never again will he fall for the fair sex.

The last half of this film is devoted to the beauties of old India as seen by Doctor Dorsey, the famous Universal travel photographer. He shows some of the ruins that prove what a wonderful civilization they had in those days. Some of the structures that are shown could not be constructed today with all the wonderful engineering contrivances that we have at our command.

"THE WALL OF FLAME."

Imp Drama.

Wallace is a fire inspector who is in love with the daughter of a wealthy factory owner. The latter says that the match is impossible, as Wallace is incorruptible—and inissts that he make his factory fireproof. Then the building catches fire with the daughter in it. Wallace rescues her and then her father consents to the match.

"THE CIRCLE OF DEATH.

Big U in One Reel.

Mona is a little Indian girl who is very friendly to the settlers. When some of the white men infringe on the Indians' reservation rights they go on the war path, but Mona warns the whites in time so that they can escape.

"EAT AND GROW HUNGRY."

L-Ko Comedy in One Reel.

This is the sad tale of a poor husband who is the janitor in a boarding house. His wife runs the house and gives the star boarder all the good things to eat so that all he can get is a little pea soup. In sheer desperation he plans a scheme. He rigs up a string so that he can pull things off the dumb-waiter as they go up to his rival. In this way he is at last satisfied.

RUTH STONEHOUSE ADOPTS BOY.

RUTH STONEHOUSE, star of the Red Feather Production "Kinkaid, Gambler," has adopted a boy. His name is Raymond.

The youngster is just six years old—a pudgy little fellow with light-blue eyes and light hair, and he is the joy of this Universal actress' home—a pretty bungalow in Hollywood.

Raymond's mother passed away when he came into the world and his father died in Los Angeles only a short time ago. It long had been Miss Stonehouse's desire to adopt a boy, and when she heard of this orphan child she made arrangements with the people who were caring for him to take the youngster off their hands.

Raymond is a good little fellow, bright as the proverbial silver dollar, and although he has been with his foster mother only a few weeks already has become greatly attached to her. In the daytime while Miss Stonehouse is engaged in picture making at Universal City, Raymond is under the watchful eye of Sally, a Southern colored woman who is the star's housekeeper and who has been in her employ for a number of years. Sally and Raymond are very good friends, and she says he is quite helpful to her in her work about the house.

SEES PICTURES FOR FIRST TIME

DIRECTOR RUTH ANN BALDWIN while making a number of exteriors with her company for a one-reel Universal photoplay, "Bred in the Purple," near the town of Van Nuys, met Mrs. Samuel Johnson, who, although sixty years old, had not been to a place of amusement for thirty years and consequently never had seen a motion picture play.

Miss Baldwin invited Mrs. Johnson to visit Universal City one day last week and the old lady drove over in her buggy and spent the entire day at the motion picture plant as the guest of Director Baldwin.

Mrs. Johnson enjoyed herself to the full and declared it was the greatest day of her life since the wedding bells joyously pealed for her more than thirty-five years ago.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

FOR some weeks past the Moving Picture Weekly has been carrying this "Putting It Over" page. It consists of suggestions by advertising experts on the various features and single reels of the program. Wherever an opportunity occurs for clever street advertising, lobby display advertising, or newspaper advertising, it is incorporated in a suggestion and put on this page. This is one of the most important pages in the entire Moving Picture Weekly, and the editors wish to call your especial attention to it each week. A number of exhibitors are following these suggestions every week, and looking for them, and ask to have more like them. Some have suggestions of their own, inspired by local conditions which do not exist in other places. We have received several of these suggestions from exhibitors, and in each instance have heartily commended them for their enterprises, and for the energetic way in which they have adopted suggestions outlined in the "Putting It Over" page in the Weekly.

If you have not already tried these suggestions, although it seems almost ridiculous to suppose that wide-awake exhibitors could have read them week after week without making an effort to cash in on them, will you do this: Try to put over one of these stunts from the "Putting It Over" page each week. You will be surprised at the result which will be achieved. One of these stunts a week would be sufficient to make your theatre the talk of the town, and that is exactly what you want it to be. No exhibitor can afford to ignore live, up-to-date suggestions such as these. If you have not tried them, try one today, and see what you have missed.

THANKSGIVING WEEK, folks, and it is up to you to make the most of it. Don't forget that there are Thanksgiving vacations in many sections—possibly in yours, and prepare to get extra admissions from the children and the high school and college boys and girls who are looking for entertainment.

Some of the special Thanksgiving releases are given in this week's stunt suggestions, and from them you can prepare for a well-decorated lobby that should attract the crowds for more than just your Thanksgiving Day performances. Go to it with the intention of doing more business than usual. Use the stunts as suggested and let us hear from you.

THE Thanksgiving Day Special is called "The Mother Call," and is the story of the return to the farm of the two grown children, who have left the old home to make their way in the world. It would be effective to decorate the lobby for this picture with corn stalks, pumpkins, strings of corn ears, bright red apples, and the other things which are typical of such a scene as that of the picture. Special posters advertising the picture, which is one which makes a strong appeal to the Thanksgiving spirit, should be wreathed in colored autumn leaves, or evergreens. This may be done several days before the picture is run, and will surely be an attraction to your house.

"THE Last of the Morgans," the two-reel Laemmle drama for November 29th, is a Southern story. If Southern sentiment is strong in your community, it would be well to emphasize this picture by having two men in Confederate uniform parade the streets with the announcement of it. While the picture is being run, they may stand at attention on either side of the entrance to your theatre.

"THE White Turkey" is the Nestor release for November 27th which is particularly appropriate to this week, with its Thanksgiving festival. If there is a local artist of whose services you can avail yourself, get him to draw a big turkey on cardboard. Then cut it out, and paste a standard on the back of it so that it will stand alone under the announcement of the picture.

IF you are showing the Red Feather "Kinkaid, Gambler," you can attract a lot of attention by dressing a good-looking chap to represent Kinkaid; ordinary business suit, flannel shirt with flowing tie; heavy watch chain, and a big, gray or black sombrero. Hand cuff him, and have a pretty girl with a detective badge on her breast lead him around town. On the man's back have a placard announcing the play, date, etc.

THERE'S a corking one-reel Joker released December 9, called "The Tramp Chef." Get a heavy-set guy and give him a tramp make-up. Have him wear a white coat, apron and cap, and carry in one hand a long butcher knife made of lath. On his back the usual placard.

THERE'S a good racehorse picture on December 15, called "Scratched." Get a little fellow; put him in jockey costume, on a running horse, with regulation racing saddle, etc. Have a placard on the horse's blanket reading: "This is the horse that was "SCRATCHED." You can get the whole story at the Blank Theatre—— with date, etc. Let him keep on the streets until he has covered several times, the section from which you draw your patronage and you will add a lot of admissions that day.

"SIXTEEN YEARS OF KNOWING HOW

Conduct Your Own Investigation

and Learn for Yourself That

EXTREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY

That Characterize **Power's Cameragraph**

We Invite an Inspection of Our Plant Which Is Open to Visitors at All Times
Our Dealers Are in Position to Give You the Facts
Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable half hour with him.

CATALOG "U" MAILED UPON REQUEST.

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

MRS. GRUNDY PEDDLES SCANDAL ABOUT ALL THE BLUEBIRDS.

"THE GAY LORD WARING," "The Bugler of Algiers" and "Rupert of Hentzau," known as "The Three Godfathers," were caught in "Love's Lariat." Each cherished a "Secret Love" for "Undine;" but when "The Eye of God" searched their "Naked Hearts" it was disclosed that they were seeking "The Unattainable." Being variously known as "The Love Girl" and "The Flirt" her conduct reflected "The Evil Women Do."

Before meeting her "The Great Problem" with them had been to solve "The Secret of the Swamp," where "Elusive Isabel" "Wanted a Home" at "The End of the Rainbow." "The Social Buccaneer" was their rival. He was nicknamed "The Yaqui" and had defeated them every time in "The Silent Battle"—for "Bettina Loved a Soldier" and our heroine was like-minded.

Being "A Son of the Immortals" he could take "The Measure of a Man" and knew that "Love Never Dies." Likewise it was easy for "The Shriveled Soul" to ensnare their "Tangled Hearts" in "The Grip of Jealousy." He induced "A Stranger from Somewhere" to send them "The Sign of the Poppy" in a bouquet of "Black Orchids," stating that a pair of "Shoes" was "The Price of Silence" he demanded.

Discovering that they were in "The Grasp of Greed" they sent for "Jeanne Dore"—but she was "The Wrong Door." Finally they sent "Bobby of the Ballet" with a note to "John Needham's Double" with a request that he come from "Behind the Lines" for the purpose of "Saving the Family Name." But their messenger drank from "The Chalice of Sorrow," containing "Hop, the Devil's Brew," and while in a stupor was bitten on "The Crippled Hand" by "The Gilded Spider;" went insane and killed their enemy. They rejoiced because of their "Broken Fetters" and to celebrate they found "Little Eve Edgarton," who had been "The Girl of the Lost Lake," and she joined them in "A Christmas Carol" entitled "Gloriana."

ARE YOU USING THAT DOPE OVER THERE?

IF YOU ARE,

Write to the editor of the Moving Picture Weekly and tell him so, and tell him what has been your experience with these suggestions.

IF YOU ARE NOT,

Write to the editor of the Moving Picture Weekly and tell him why not.

UNIVERSAL CITY RECOGNIZED AS A WORLD CAPITOL.

(*Continued from page* 19)

When the car drove into the gates of the unique municipality, it was surrounded by the members of the serial "Liberty," all on horseback, and all armed with many weapons. The air was filled with the sound of shooting, from the formidable array of armed men, with the intrepid Amazon, Marie Walcamp at their head.

The Hupmobile was roped by Pedro Leon, champion roper of Universal City, and of the whole Pacific Coast as well. A yelling mob of cowboys encircled it, whirling their lariats, and firing in the air. Later the same company escorted the car to Los Angeles, where the tourists were received by the Mayor and other officials of that city. The "Liberty" company was at the reception.

The UNIVERSAL SCREEN MAGAZINE

The Latest Screen Novelty

The Universal Screen Magazine is made for the fans; it is edited along the lines of a popular illustrated magazine; the subjects are varied enough to please everyone that comes to your theatre.

There are Beauty Hints and Domestic Science for the ladies; the endless activities of the world's workers for all; there are brief juvenile subjects that please young and old; instructive bits that tell how to do things; it is so packed with novel ideas that it is positively years ahead of anything now released.

The Universal Screen Magazine is in one reel, released on the Universal Program; it gets right close to the fans. The trailer asks them for suggestions of subjects; it asks them to help edit the Screen Magazine. It is unique; it will draw business on the dullest day.

What the Universal Animated Weekly is to a newspaper the Universal Screen Magazine is to a popular periodical. You need it. Write for full particulars to any one of the 73 Universal Exchanges, or

UNIVERSAL FILM MANUFACTURING COMPANY

1600 Broadway : : : : : New York

UNIVERSAL GIVES CUP FOR AUTO RACE.

(*Continued from page* 18.)

which has not a record of 110 miles an hour to its credit will be entered for the Universal trophy. Every effort to smash the Sheepshead Bay Speedway records will be made.

Among the drivers entered are Hughie Hughes, in his Sunbeam-Hoskins, in which he has made 130 miles an hour; John De Palma, brother of Ralph, who will drive a Packard Greyhound; George Buzane, the greatest speed driver in France, who has just returned from the French front; Art Klean, world's greatest dirt-track driver, the only Jew driver in the world, who will pilot a Crawford; Frank Galvin, winner of second place in the Harkness Trophy 100-miles race at the Sheepshead Bay track, who will drive a Premier; Charles Devlin, millionaire sportsman, who will drive a Dusenberg; Ira Vail, winner of third place in the Astor Cup race, who will sit in a Hudson; George Adams, with an Adams Special; Bill Chandler and Barney Newgard in Crawfords; and Newton McBride and Bert Watson in Olsons. Jack Lecain and Jules Devigne have announced their intention of entering their massive Delage cars in the race.

A peculiar coincidence in connection with the race is the fact that Jimmie Benedick, unknown to the Bluebird Company, has entered his special car, "Bluebird," in the race. This car is described as "something new," and as a special racing creation embodying new ideas on the part of the driver.

President Laemmle, R. H. Cochrane and Pat Powers have been appointed judges by the Uniontown Speedway Association in the Universal Trophy race. President Laemmle is considering adding a cash prize of $5,000 to the first winner of the cup in the event that the driver breaks the world's record in competition for the Universal Trophy.

The second race for the cup will be held at the new speedway track now under construction at Philadelphia, which will be completed early next year, while the third event will be run off at the Indianapolis track.

THE FIGURE THIRTEEN.

Director Lynn C. Reynolds of Universal City is a very superstitious man, and above all things he has a horror of the number 13. There is never a scene of that number in any of his productions.

Reynolds recently wrote a one-reel story entitled, "The Mother Call," which Ruth Ann Baldwin produced. After the script had been prepared for production Miss Baldwin submitted it to Reynolds for his inspection. When he found scene 13 in it he gasped: "Cut it out; it will be unlucky! This in one of my stories, too! Better forget scene 13 and make it 14 instead."

Miss Baldwin did so, being a bit superstitious herself and this being her first production.

The figure 13 has figured successfully, on the other hand, in the life of Dorothy Davenport, who played the lead in "The Mother Call." Miss Davenport was born on March 13 and married on October 13, 1913. In private life Miss Davenport is the wife of Wallace Reid, one of the idols of the screen.

The Reids only recently celebrated the third anniversary of their wedding, and the celebration took place on October 13. Strange to say, when the guests at the festal board were counted—some one always counts them, you know—it was discovered that exactly 13 were at table.

"Don't be alarmed," said the hostess when the discovery was made, "13 is our lucky number," and then she called attention to the fact that the little party was taking place on Friday, October 13.

The party broke up at one o'clock in the morning. "You see," said Miss Davenport, "13 followed us to the end of the evening, for 1 o'clock is 13 o'clock in many countries in the world."

Portraits of Your Favorite Screen Stars in Six Colors and on Heavy Art Mounts Suitable for Framing

These 7x10 six-color portraits originally sold for 50c. a set of twelve, but as there are only a few subjects left from these sets, we are offering them while they last at 10c. for ten. The selection of subjects to be from the following list:

Clara Kimball Young	Fannie Ward
Rupert Julian	Florence La Badie
Blanche Sweet	Lillian Lorraine
Jackie Saunders	Fritzi Brunette
Craufurd Kent	Alfred Swenson
Elsie Albert	Edward Alexander
Rena Rogers	Betty Harte
Henry King	

These portraits are not shop worn or injured in any way, and if not satisfactory we will refund your money.

All you have to do to secure these 10 beautiful color portraits is to tear out this advertisement, write your name and address on the margin and mail with 10c. in stamps to the

Multi-Color Art Co.

731 7th Avenue
New York

The Animated Weekly

ANIMATED WEEKLY, NO. 46.

Girls Swim Hard Race.—Mermaids dare swift tides and currents of Golden Gate.—*San Francisco, Cal.*

Sub-Title.—Cups for the winners.

A Palace of Corn.—Five hundred farmers compete for prizes at annual corn show.—*Bloomington, Ill.*

Auto Owners Aid War.—General reviews parade of motor volunteers. —*London, England.*

Sub-Title.—Major General Lloyd addressing women chauffeurs.

Church Shelters Battle Flags.—116th Ontario Battalion deposits its colors in famous Westminster Abbey. —*London, England.*

Moslems Feast and Pray.—Followers of Mohamed gather in mosque at Eid festival.—*Woking, England.*

Sub-Titles.—Prayers before food. "Glad to meet you." The feast.

$20,000,000,000 *Here.*—Steel kings of nation gather for annual session. —*St. Louis, Mo.*

Sub-Title.—Judge E. H. Gary (with soft hat on) in center.

Latest Fashions.—Fur trimmed dresses in vogue for the Winter.—*Courtesy Brill Abrahams Co.*

Where Kiddies Can Play.—Celebrate 5th anniversary of City's first park for children.—*Philadelphia, Pa.*

Sub-Titles.—Governor Brumbaugh steals a kiss. Awkward, but willing.

Uncle Sam's Prize Posies.—U. S. Department of Agriculture gives its annual Chrysanthemum show.—*Washington, D. C.*

Sub-Title.—"Queen Mary," the prize winner.

"Fighting 9th" Back From Border. —City welcomes famous regiment on return from service on Mexican Border.—*Boston, Mass.*

Whom Did They Vote For?—Rivals for presidency shown on way to and from polling places.

Sub-Titles.—Ex-Governor Hughes voted in (N. Y.) laundry on ballot No. 13. President Wilson leaving Princeton (N. J.) polls.

Washing the Capitol's Face.—Fire Department gives home of Congress its annual bath.—*Washington, D. C.*

A Cheap Chauffeur.—Here's a dog that will drive your auto cheaply.—*New York City.*

54 *Drown In Wreck.*—Trolley car's plunge through open draw bridge fatal for many.—*Boston, Mass.*

Sub-Titles.—Scene of fatal leap. Car was mausoleum for many. Wreckers at work.

Crack Shot of the Navy.—Crew of Battleship New York is presented with cup from National Defense Society for best marksmanship.—*Brooklyn Navy Yard, N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

ANIMATED WEEKLY, NO. 47.

Fete Wounded Soldiers.—Royalty helps to entertain 6,000 convalescents at Garden party.—*London, England.*

Opening the Courts.—Judges and barristers, in wigs and gowns, leaving Westminster Abbey for trial rooms.—*London, England.*

Bulgars Bound For Battle.—Films catch vivid scenes as troops rush over mountains to meet foe.—*Near the Cerna.*

Sub-Titles.—From sleep to march. An endless stream marching through a village.

German Sailors At Work.—Navy men at daily gymnastics on battleships.—*Somewhere off Heligoland.*

Sub-Title.—Comedy varies war's routine.

Carnival For Soldiers.—Parade captured cannon to raise cash for men in trenches.—*Battersea, Eng.*

Out For A Touchdown.—University of Pittsburg's star eleven making drive for goal against Washington and Jefferson.—*Pittsburg, Pa.*

Letter 57 Years In Mail.—Missive sent in 1859 delivered, 18 miles away, after addressee's death.—*Philadelphia, Pa.*

Runners Chase Titles.—Cross-country stars battle for A. A. U.'s metropolitan championship. — *Van Cortlandt Park, N. Y.*

Sub-Titles.—The start. The water Jump. The winner.

$10,000 *Gift To State.*—Massachusetts Aero Club donates hydro-aeroplane in honor of U. S. aviator killed in France.—*Boston, Mass.*

Sub-Title.—Governor McCall accepts gift.

One Submarine's Grave.—Pioneer under-sea boat that disappointed inventor has rested here for 16 years. *New Suffolk, N. Y.*

Sub-Title.—Another experiment in progress of the U-boat.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Disturbing Broadway's Peace.—Dancers who dare busy street traffic draw throngs.—*New York City.*

Sub-Title.—"Pinched."

ACTOR HUNTS FEATHER MAKE-UP.

"MAKEUP for Peacocke," said Bruno Becker, assistant director, to Ed Brady, well-known Universal actor.

Brady proceeded to the costume department and, not finding peacock feathers went back to Becker.

Then it was explained to him that he was to work in the company of Captain Leslie T. Peacocke, who has joined the production forces at Universal City.

"I AM THE PRINTING PRESS."
By Robert H. Davis.

(*Continued from page 21*)

scrap-book contains one on the moving picture, among other things.

It is an interesting commentary on all of this flattery of imitation, that all that Mr. Davis ever got out of his much-copied idea was a five hundred dollar check from the National Cash Register. Mr. Davis wrote a very polite letter, calling attention to the fact that he was the author of the great, only, and original "I am," whereupon they promptly sent him a check for $500, which is the only money he has received for the idea. Its genesis came about in this way, and the writing of the advertisement was merely a courtesy to an advertiser, as far as Mr. Davis was concerned. A page of copy calling attention to the particular merits of the Hoe Press was submitted to Munsey's, and came under the notice of Mr. Davis. In his usual editorial thoughtfulness he suggested to the Hoe people that an advertisement picturing the remarkable influence of the printing press upon civilization, and describing in the copy the influence which *any* printing press had upon humanity, would be not only an unusual but a very striking and beneficial kind of advertisement. The advertiser agreed that this would be so, but admitted at the same time that no one in their office could write such an advertisement. The matter was left in abeyance until fifteen minutes before press time, when Mr. Davis was asked if he would not write such a page of copy, and inside of fifteen minutes he had dictated to his stenographer the prose poem which is reproduced on page 23, and it is interesting to note that only three minor corrections were made in the copy before it made its final appearance.

PEOPLE VS. JOHN DOE.

(*Cotinued from page 27*)

and which has been incorporated in the main title of the picture as follows:

"There are in our broad country hundreds of thousands of intelligent and reputable citizens who are bitterly opposed to capital punishment and to third degree methods of examination of alleged criminals.

"The law ought not, nor does the spirit of the law intend, to punish persons with undeveloped minds with the same severity as those having normal minds.

"This drama is inspired by many celebrated murder cases, but does not purport to be an accurate narrative of any particular case.

"No attack is made upon our courts, but it is shown that officers of the law may at times do irreparable injustice by their methods."

THIS WEEKS PROGRAM

MONDAY, NOVEMBER 27.

01953 RED FEATHER—Ben Wilson in "The Mainspring" (5-reel Drama) with Francella Billington. ••••
01954 NESTOR—"The White Turkey" (Com.) Eddie Lyons, Lee Moran and Priscilla Dean. •

TUESDAY, NOVEMBER 28.

01955 GOLD SEAL—"Should She Have Told?" (3 reels) Ed. Hearn, Ruth Clifford and Geo. Berenger. •••

WEDNESDAY, NOVEMBER 29.

01956 LAEMMLE—"The Last of the Morgans" (2 reels) William V. Mong and Nellie Allen. •••
01957 L-KO—"Eat and Grow Hungry" (Com). •
01958 UNIVERSAL ANIMATED WEEKLY—Weekly No. 48.

THURSDAY, NOVEMBER 30.

01959 BIG U—"The Mother Call" (1-reel Dr.) Dorothy Davenport. •
01960 POWERS—"The Fascinating Model (Com.) and "Alaska" (Ed.) (Split Reel). •
01961 IMP—"The Heel of the Law" (2 reels) King Baggot and Jane Gail. •••

FRIDAY, DECEMBER 1.

01962 IMP—"The Mansard Mystery" (2 reels) Joseph Gerard and Neva Gerber. •••
01963 L-KO—"Tattle Tale Alice" (Com.) Alice Howell. •
01964 BIG U—"The Circle of Death" (Indian Dr.) Mona Darkfeather. •

SATURDAY, DECEMBER 2.

01965 BISON—"The Greater Power" (2-R Dr.) •••
01966 JOKER—"Scrappily Married" Wm. Franey and Gale Henry. ••
01967 LAEMMLE—"A Designing Woman.. (Dr.) Wm. Shea. ••

SUNDAY, DECEMBER 3.

01968 VICTOR—"Just Her Luck" (2reels) Irene Hunt and Lee Hill. •••
01969 POWERS—"Sammie Johnsins Love Affair" (Cartoon Com.) and Dorsey "Ancient India" (Ed.) (Split Reel). •••
01970 IMP—"The Wall of Flame" (Dr.) Wallace Reid. •

WEEK OF NOVEMBER 27.

01971 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 16).

NEXT WEEK

MONDAY, DECEMBER 4.

01972 RED FEATHER—Ruth Stonehousse in "Kinkaid, Gambler" (5 reels). ••••
01973 NESTOR—"Pass the Prunes" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean). •

TUESDAY, DECEMBER 5.

01974 GOLD SEAL—"Ashes" (3-reel Heart Interest Dr.) (Claire Mersereau). •••
S01975 VICTOR—"His Golden Hour" (Com.) (Ed. Sedgwick and Belle Bennett). •

WEDNESDAY, DECEMBER 6.

01976 L-KO—"The High Diver's Curse" (2-reel Com.) (Dan Russell). •••
01977 UNIVERSAL ANIMATED WEEKLY—Weekly No. 49.
01978 LAEMMLE—"The Children Shall Pay" Smalleys. •

THURSDAY, DECEMBER 7.

01979 VICTOR—"The Shadow" (2-reel Mystery Com-dr.) (Allen Holubar and Neva Gerber). A Ditmar's Educational entitled "Raccoons" with this feature. •••
01980 BIG U—"Seeds of Jealousy" (Indian dr.) (Mona Darkfeather). •

FRIDAY, DECEMBER 8.

01981 IMP—"The Call of the Unborn" (2-reel dr.) (M. K. Wilson and Edith Roberts). •••
01982 UNIVERSAL SCREEN MAGAZINE—Issue No. 2. •
01983 NESTOR—"Oh, You Honeymoon" (Comedy). •

SATURDAY, DECEMBER 9.

01984 BISON—"The Good Woman" (2-reel Western dr.) (Wm. V. Mong and Nellie Allen). •••
01985 JOKER—"The Trump Chef" (Com.) (Gale Henry and Wm. Franey). •
01986 REX—"A Story From Life" (Dr.) (Matt Moore and Jane Gail). •

SUNDAY, DECEMBER 10.

01987 REX—"The Penalty of Treason" (2-reel Military Dr.) (Douglas Gerrard and Ruth Clifford). •••
01988 POWERS—"The Trials of a Movie Cartoonist" (Com. Cartoon) and "Superstitious Ceylon," (Ed.). •
01989 IMP—"Bubbles" (Dr.) (Wm. Shay and June Fearnley). Produced by Herbert Brenon. •

WEEK OF DECEMBER 4...

01990 UNIVERSAL SPECIAL—Marie Walcamp, Jack Holt and Eddie Polo in "LIBERTY" (Episode No. 17)

THE WEEK AFTER

MONDAY, DECEMBER 11.

01991 RED FEATHER—"The Morals of Hilda" (5-reel drama) (Gretchen Lederer and Lois Wilson). ••••
01992 NESTOR—"Two Small Town Romeos (Comedy) (Eddie Lyons, Lee Moran and Priscilla Dean). •

TUESDAY, DECEMBER 12.

01993 GOLD SEAL—"The Two Roads" (3-reel dr.) •••
S01994 VICTOR—Title not decided (Comedy). •

WEDNESDAY, DECEMBER 13.

01995 LAEMMLE—"Green Eyes" (Dr.) (Geo. Chesboro). •
01996 L-KO—"Murdered by Mistake" (2-reel Comedy) (Dan Russell). •••
01997 UNIVERSAL ANIMATED WEEKLY—Weekly No. 50.

THURSDAY, DECEMBER 14.

01998 VICTOR—"It Didn't Work Out Right" (Com.) •
01999 REX—"The Lawyer's Secret" (2-reel Drama) (Jack Nelson and Molly Malone). •••
02000 POWERS—"In the Land of King Cotton" (Ed.) •

FRIDAY, DECEMBER 15.

02001 IMP—"Scratched" (2-reel Drama) (Irene Hunt and Earl Page). •••
02002 NESTOR—"I'm Your Husband" (Comedy). •
S02003 BIG U—"The Price of Love" (Dr.) (Wallace Reid).•

SATURDAY, DECEMBER 16.

02004 BISON—"The Taint of Fear" 2-reel Drama) (Allen Holubar and Jos. Girard). •••
LAEMMLE—No release this week.
02005 JOKER—"Their Dark Secret" (Com.) (Wm. Franey and Gale Henry). •
02006 LAEMMLE—"The Little Mother" (Drama) (Jane Fearnley). •

SUNDAY, DECEMBER 17.

REX—No release this week.
IMP—No release this week.
02007 POWERS—"Sammie Johnsin and "The Wonderful Lamp" (Com. Cartoon) and "Majestic Ceylon," as seen by Dr. Dorsey (Ed.) (Split reel). •
02008 REX—"At Midnight (2-reel Dr.) (Wm. Shay and Lenh Baird). •••

WEEK OF DECEMBER 11.

02009 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 18). •••

MUSIC FOR "THE MAINSPRING"—WEEK OF NOVEMBER 27

Specially selected and compiled by M. Winkler.

"*Heart Throbs*," Reverie, by Arnold, is the Theme. REEL I.

1. "*Flower Song*," by Barnard, until "Ashmore meets an old friend." 2. "*Melody*," by Kretschmer, until "Jesse Craven who dominated," etc. 3. "*Sieste*," by Laurense, until "Specialists arrive for a consultation." 4. "*Dramatic Tension*," by Winkler, until end. REEL II.

5. "*Fantasia*," by Bach, until "If you are one of the reporters," etc. 6. "*Berceuse*," by Jaernefelt, until "Ashmore and Larry Craven," etc. 7. "*Caprice*," by Ascher. REEL III.

8. "*In Cupid's Net*," by Armand, until "You're a fine dummy," etc. 9. "*Dramatic Tension No. 1*," by Reissiger, until "Ashmore directs Mr. Craven's affairs," etc. 10. "*Prelude*," by Bizet, until "The yachting trip." 11. *Aero Travelers*," Waltz, by Weiss, until "Tying up for the night." 12. "*Theme*," until end. REEL IV.

13. "*After Sunset*," by Pryor, until "The storm." 14. "*Furioso No. 2*," by Lake, until "At break of day." 15. "*Dawn*," by Kate Vannah, until "The stock market opens." 16. "*Olympia*," Overture, by Ascher, until end. REEL V.

17. "*Yelva*," Overture, by Reissiger, until "Three o'clock." 18. Continue pp., until "I got him." 19. "*Venetia*," by Tobani, until Mr. Lawrence Ashmore," etc. 20. "*Theme*," until end.

BIG U—"The Mother Call"

1. "*Heart Throbs*," *Reverie*, by Arnold. 2. "*Among the Roses*," Idyl, by Lake, until end.

L-KO—"Tattle Tale Alice"

1. "*Baby Sweetheart*," by Corri. 2. "*Sparklets*," Intermezzo, by Langey, until end.

BISON—"The Greater Power".....(Two Reels)

1. "*Adoration*," by Barnard, until "The retired sheriff," etc. 2. "*Esperanza*," by Johnstone, until "Election Day." 3. "*Yelva*," Overture, by Reissiger, until "The new sheriff." "*Es War Einmal*," by Mahl. REEL II.

5. Continue "*No. 4*," with "Scene: Interior Saloon." 6. "*Folle Extase*," by Milok, until "I promised your mother," etc. 7. "*Heloise*," Intermezzo, by Langey, until "The trial." 8. "*Berceuse*," by Delacour, until end.

NESTOR—"The White Turkey".....(Comedy)

1. "*Love Me At Twilight*," (Popular). 2. "*Good-by, Good Luck*," (Popular).

GOLD SEAL—"Should She Have Told?....(3 Reels)

1. "*New Era*," Overture, by Heed, until "Two months later." 2. "*Martinique*," Intermezzo, by Loraine, until "As the hours pass." 3. "*Frozen Bill*," Rag, by Losey, until "And then." 4. "*Dramatic Tension*," by Ascher, until "Police chasing burglars." 5. "*Hurry No. 4*," by Lake. REEL II.

6. "*Furioso No. 2*," by Lake, to action, until "The District Attorney," etc. 7. "*L 'Adieu*," by Fararger, until "John Randall, a young lawyer." 8. "*Lunita*," Intermezzo, by Loraine, until "Eight years pass." 9. "*Tendresse*," by Langey, until "Interior of room." 10. "*Dramatic Adagio*," by Funck. REEL II.

11. "*Tale of Two Hearts*," by Roberts, until "That night." 12. "*Pizzicato No. 14*," by Lake, until "Gee, mother, it ain't square," etc. 13. "*Dramatic Andante*," by E. Ascher, until "The fight." 14. "*Allegro Agitato*," by Becker, until "After the fight." 15. "*Pathetic Andante*," by Berger.

LAEMLE—"The Last of the Morgans".... (2 Reels)

REEL I.

1. "*Southern Reverie*," by Bendix, until "The wife of long ago." 2. "*Where My Love Lies Dreaming*," by Foster, until "The room that is fragrant," etc. 3. "*Memories*," by Kuessner, until "If we could find," etc. 4. "*Dramatic Tension No. 1*," by Reissiger, until "Prospective purchasers." 5. "*Last Spring*," by Grieg, until "A month later." 6. "*In Lovers' Lane*," by Pryor. REEL II.

7. Continue "*In Lovers' Lane*," until "Homeless and dazed," etc. 8. "*Pathetic Andante*," by Berger, until "The local real estate agent," etc. 9. "*Dramatic Adagio*, by Funck, until "A few days later." 10. "*Adoration*," by Barnard, until "And in the evening," etc. 11. "*My Old Kentucky Home*," Song, by Foster.

L-KO—"Eat and Grow Hungry".....(Comedy)

1. "*Plenty o' Pepper*," (Popular). 2. "*You Bet*," Trot, (Popular).

VICTOR—"Just Her Luck".....(Two Reels)

1. "*Harmony of Love Romance*," by Brooks, until "Morning." 2. "*After Sunset*," by Pryor, until "A week later." 3. "*Love Song*," by Puerner, until "Just her luck." 4. "*Dramatic Love Theme*," by Loraine. REEL II.

5. Continue "*No. 4*," until "Next morning." 6. "*Gretchen*," Intermezzo, by Martin, until "I was dressing," etc. 7. "*In Cupid's Net*," by Armand, until "At the hospital." 8. "*L 'Amour Du Papillon*," by Henneberg.

IMP—"The Mansard Mystery".....(Two Reels)

1. "*Berceuse*," by Delacour, until "Count des Boutelis," etc. 2. "*Caprice*," by Ascher, until "Scene: Telephoning." 3. "*Dramatic Tension No. 2*," by Reissiger. REEL II.

4. Continue "*No. 3*," until "The police must be notified," etc. 5. "*Allegro*," by Bach, until "Stop that man." 6. "*Agitato No. 39*," by Becker, until "I was poisoned," etc. 7. "*Dramatic Maestoso*," by Loraine, until "It was the poison of the cobra." 8. "*Adoration*," by Barnard.

POWERS—"Sammie Johnsin's Love Affairs" (Cart.)

1. "*Love is So Fickle*," by Kruseman. 2. "*Folle Extase*," by Milok.

POWERS—"The Fascinating Model".....(Comedy)

1. "*All Night*," by Pryor. 2. "*Your Wife*."

"ALASKA" (Educational)

"*Reverie*," by Arnold, is the Theme.

"The Devil's Bondwoman" REEL I.

1. "*Olympia*," by Ascher, until "And then was brought forth," etc. 2. "*Creepy Creep*," by Tyler, until "Mason Van Horton," etc. 3. "*Extase*," by Ganne, until "Scene: Dancing." 4. "*Harlequin One-Step*," by Roberts, until "Scene: Interior of office." 5. "*Alla Ballerina Valse Lenton*." REEL II.

6. "*Fox Trot*," by Pryor, until "When the guests have departed." 7. "*Theme*," until "Beverly Hope, an heiress," etc. 8. "*Martinique*," Intermezzo, by Loraine, until "An influence that works for evil." 9. "*Society One-Step*," by Lake, pp., until dancing, then ff., until "Scene: Van Horton in garden." 10. "*Garden of Love*," Caprice, by Ascher.

REEL III.

11. "Continue "*Garden of Love*," until "The weaker nature," etc. 12. "*Piano Solo*," improvise to action, until "Mason entertains in honor," etc. 13. "*Cupid's Caress*," Valse Lente, by Roberts, until "White carnation," etc. 14. "*Theme*, until "That young beast," etc. 15. "*Dramatic Tension*," by Winkler, until "As days pass." REEL IV.

17. Continue "*Heloise Intermezzo*," until "A week later." 18. "*Agitato*," by Becker, pp. until "The run on the bank." 19. Continue "*No. 18*," ff., until "Evening." 20. "*Berceuse*," by Iljinsky, until "Van Horton was not the only one," etc. 21. Continue to action, until "Doria's dinner dance." 22. "*Dramatic Tension No. 1*," by Reissiger. REEL V. 23. Continue "*No. 22*," until "Dinner is served," etc. 24. "*Dramatic Tension No. 2*," by Reissiger, until "She is only another example," etc. 25. "*Dramatic Maestoso*," by Loraine, until "Let the others go," etc. 26. "*Theme*," until end.

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Blue Ribbon

Feature Releases in the Universal Program of Three Weeks from this Week

Ruth Stonehouse in "Kinkaid, Gambler." A Romantic Drama of a woman's love versus the Law. Forty-fifth Red Feather Production. Directed by Raymond Wells. Released Dec. 4. It wouldn't be so bad to be shadowed, or even "hounded" by a detective, if Ruth Stonehouse was doing the pussy-footing. And that's what Kinkaid thought, when, through womanly wiles, Ruth lured him from his gambling house on the Mexican side across the border to the U. S. A., where three big, strong male sleuths nabbed him. But he had faith that Ruth would "run true to form," and she did. She loved him well enough to help him escape from the hoose-gow, and after that—"Innocent!"—and wedding bells. The kind of a Red Feather that will tickle your audiences and make your ticket rolls fade away at every performance.

"The Shadow," with Allan Holubar and Neva Gerber. Two-reel Victor Mystery Drama. Directed by Allan Holubar. Maybe it was because he's so big and dashing and handsome—and they wanted to take him down a bit; anyway, the fellas at the club bet Allan he couldn't attend a swell ball, swipe all the jewels in sight and get away with it. So your audiences will learn at the end of the picture. In the meantime they are completely mystified. Allan not only wins the bet, but steals Neva's heart besides, and all end—well, it isn't the police station for Allan.

"The Call of the Unborn," with M. K. Wilson and Edith Roberts. Two-reel Romantic Drama. Directed by M. K. Wilson. Released December 8. Un- fortunately for themselves there is a class of Exhibitors who judge a picture only by its length and PRICE. The longer and costlier, the better the picture. There are others, thanks be, who grab a picture like "The Call of the Unborn," ON THE REGULAR UNIVERSAL PROGRAM, confident that they can play to better business and greater profits than the theatre across the street which is showing a similar subject in five reels at a price that cuts out the profit in advance. That'll be about all.

"The Penalty of Treason." Two-reel Military Drama. With Douglas Gerrard and Ruth Clifford. Directed by Douglas Gerrard. Released December 10. We know that "gold lace has charms for the fair," but perhaps Ruth never heard the saying. At least when the gallant Captain Guido meets and kisses her she slaps his face. In revenge her lover Campi (Douglas Gerrard), is seized and thrown into prison. In attempting to rescue him Ruth learns that the captain is a traitor. So again love laughs at bolts and bars, and the close-up fadeout makes the fans as happy as it does the lovers. If you would rather pay a lot more money for a five-reeler and make a lot less, that is your unchallenged privilege, but if it's good acting and strong stories and varied subjects, and full houses and popularity and prestige and profit you want—well, ask any Exhibitor showing the UNIVERSAL Program.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Morals of Hilda," with Gretchen Lederer, Emory Johnston and Lois Wilson. Forty-sixth Red Feather Production. Directed by Lloyd B. Carleton. Re-leased December 11. Simple faith and honest hearts, guided by love alone, may never be recognized by the austere laws of the land, but somewhere the divine law of compensation is always working. Hilda found it so, though sorrow and loss were her portion. Hilda and August, simple peasants, come to the land of the free to make a home. They are not married; they have no means, but their love is pure and true, and they are to be wedded as soon as they can. But August dies and little one comes. Then poor, bewildered, innocent, ignorant Hilda is condemned; she cannot get work. Her story is against her. At last she prepares to end all, and how the child is saved, reared by wealthy people, becomes a great man, and later learns that Hilda is his mother, makes a story of tremendous appeal; there's a tug at the heartstrings that gets over big and makes "The Morals of Hilda" a remarkable Red Feather production.

"The Two Roads," with Edna Flugrath and a big cast. Three-reel Gold Seal Heart Interest Drama. Released December 11. Edna's father is a crook. A man of brains. He has made Edna his assistant. One night she is caught, while he escapes. She goes to prison, where she learns of the "straight and narrow way," and determines to go straight. Many dramatic situations disclose how she is haunted by her old life, and of the tremendous sacrifice her lover makes for her. This big picture was cut from five reels and is packed full of incident and action.

"Murdered by Mistake." Two-reel L-KO Tittilater. With Dan Russell in a screaming double role. Released December 13. Sure, sure, we know the title is funny, but let's tell you about the picture. Yes, Dan Russell is just as funny in one part as another, but the story is—What's that? How could any one be murdered by mistake? Easy. They intend to kill Dan—please stop interrupting—they intend to kill Dan and they kill Dan by mistake. Now the story is—well, if you know so much about it, tell it yourself. But anyway we beat you to it. We saw it first. And we know it's a darned sight funnier than anything you ever saw at that.

"The Lawyer's Secret," with Jack Nelson and Molly Malone. 2-reel Lost Heir Drama. Directed by F. A. Kelsey. Crook lawyers are over-reached by the long arm of coincidence in this corking picture. If the lost heir does not appear at a given time the estate goes to Molly. So they go East and pick up a down-and-out to pose as the heir. After six months he is to sign over the estate to them, accept $5,000, and disappear. But they happen to make their proposition to an old chum of the missing boy (who is dead), and he goes through with it in a way that surprises them as much as it will your delighted audiences. Don't worry about the ending. It's a little bit of all right.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

NOVEMBER—
3—*Us Kids* (Comedy-Drama)
16—*Motor Mat and His Flivver* (C. Cart.)
and Ceylon as seen by Dr. Dorsey.
23—*Irma In Wonderland* (Juv. C. Dr.)
26—*Sammy Johnson At the Seaside* (C. Cart.)
and "In and Around Ancient Japan," seen by Dr. Dorsey. (Ed.) split reel.

REX.

NOVEMBER—
9—The Mantle of Deceit (2-Reel Drama)
Claire Mersereau
10—*Eyes of Love* (Drama)
16—*The Diamond Lure* (Drama)
19—*Lost In Babylon* (Drama)

UNIVERSAL SPECIAL FEATURE.

OCTOBER—
24—Society Hypocrites (3-Reel Drama)
Ben Wilson and Neva Gerber
Week of October 23—
Marie Walcamp, Eddie Polo, and Jack Holt in "Liberty"—"A Daughter of Mars" (11th Episode. (2 Reels)
Week of October 30—
Marie Walcamp, Eddie Polo and Jack Holt in "For the Flag," 12th Episode of "Liberty" (2 reels)
Week of November 6—
Marie Walcamp, Eddie Polo and Jack Holt in "Strife and Sorrow," 13th Episode of "Liberty" (2 reels)
Week of November 13—
Marie Walcamp, Eddie Polo and Jack Holt, in "Liberty" (Episode No. 14), "A Modedn Joan of Arc" (Two Reels)
14—Honor Thy Country (3-Reel Drama)
Neva Gerber, Joseph Girard.
Week of November 20—
Marie Walcamp, Eddie Polo and Jack Holt, in "Liberty" (Episode No. 15), "The Flag of Truce" (Two Reels)

NOVEMBER— VICTOR.

12—*Any Old Duke'll Do* (Comedy)
19—*Their Chance* (Com-Dr.)

VICTOR SPECIAL.

OCTOBER—
31—*Felix on the Job* (Comedy)
NOVEMBER—
8—*A Roaming Romeo* (Comedy)
21—*Felix Gets In Wrong* (Comedy)

NOVEMBER— LAEMMLE.

12—*Shadows of Suspicion* (Drama)
14—*Case of Beans* (Comedy)
23—The Emerald Pin (2-Reel Society Drama)
Roberta Wilson, Chas. Perley.

SPECIAL LAEMMLE.

NOVEMBER—
1—*The Midnight Toll* (Drama)
25—*Her Message To Heaven* (Drama)
NOVEMBER—
1—*Animated Weekly, Vol. 2, No. 44* (News)
8—*Animated Weekly, Vol. 2, No. 45* (News)
15—*Animated Weekly, Vol. 2, No. 46* (News)
22—*Animated Weekly, Vol. 2, No. 47* (News)

UNIVERSAL SCREEN MAGAZINE.

24—*Universal Screen Magazine. Issue No. 1.*

NOVEMBER- BIG U.

5—*The Bandit's Wager* (Comedy-Drama)
16—Life's Maelstrom (2-Reel Drama)
Murdock MacQuarrie, E. Sterling.

NOVEMBER— BIG U SPECIAL.

12—The Powder Trail (2-Reel Drama)
Francis Ford and Grace Cunard
14—J. Warren Kerrigan in "The Torrent"
NOVEMBER—
17—*The Long Search* (Indian Drama)
23—*Accusing Evidence* (Mt. Dr.)
26—The Hero of San Juan (2-R. Military Drama)
Francis Ford, Grace Cunard.

NOVEMBER— GOLD SEAL.

7—The Cry of Conscience (2-Reel Drama)
G. Raymond Nye, Viola Smith and Chas. Gunn
21—The Woman He Feared (3-R. Society Drama)
Vola Smith, Franklyn Farnum.

NOVEMBER— IMP.

10—The Eel (2-Reel Drama)
Betty Schade
17—Harry Carey in "Guilty" (2-Reel Drama)
With Edith Johnson.
22—*When He Came Back* (Drama)
24—Circumstantial Guilt (2-R. Mystery Drama)
Jack Nelson, Burton Law.

NOVEMBER— SPECIAL IMP.

7—King Baggot in *"The Voice Upstairs"* (Dr.)
19—Ben Wilson in *"The Thread of Life,"* with *Francis Nelson* (Drama)

NOVEMBER— 101 BISON.

11—The Quitter (2-Reel Drama)
Roberta Wilson and Chas. Perley.
18—The Son of a Rebel Chief (2-Reel Drama)
V. Mong.
25—The Lost Lode (2-Reel Min. Drama)
Edith Johnson, Edward Hearn.

NOVEMBER— L-KO.

7—Alice in Society (3-Reel Comedy)
Alice Howell
15—The Million Dollar Smash (2-Reel Comedy)
22—Where Is My Wife? (2-Reel Comedy)

RED FEATHER PRODUCTIONS.

OCTOBER—
30—The Isle of Life (5-Reel Drama)
Roberta Wilson and Hayward Mack
NOVEMBER—
6—The Place Beyond the Winds (5-R. Drama)
Dorothy Phillips and Lon Chaney
13—The Heritage of Hate (5-Reel Drama)
Roberta Wilson.
20—The Devil's Bond Woman (5-Reel Drama)
Dorothy Davenport, Emory Johnson.

NOVEMBER— JOKER.

11—*In Love With A Fireman* (Comedy)
18—*Their First Arrest* (Comedy)
25—*A Janitor's Vendetta* (Comedy)

NOVEMBER— NESTOR.

10—*Sweedy, the Janitor* (Comedy)
13—*Knights of a Bathtub* (Comedy)
17—*A Capable Lady Cook* (Comedy)
20—*How Do You Feel?* (Comedy)
24—*Married a Year* (Comedy)

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"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

Harry Carey in "Love's Lariat"

Rupert Julian in "Bettina Loved a Soldier."

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"The Unattainable,"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

J. Warren Kerrigan in "The Social Buccaneer"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

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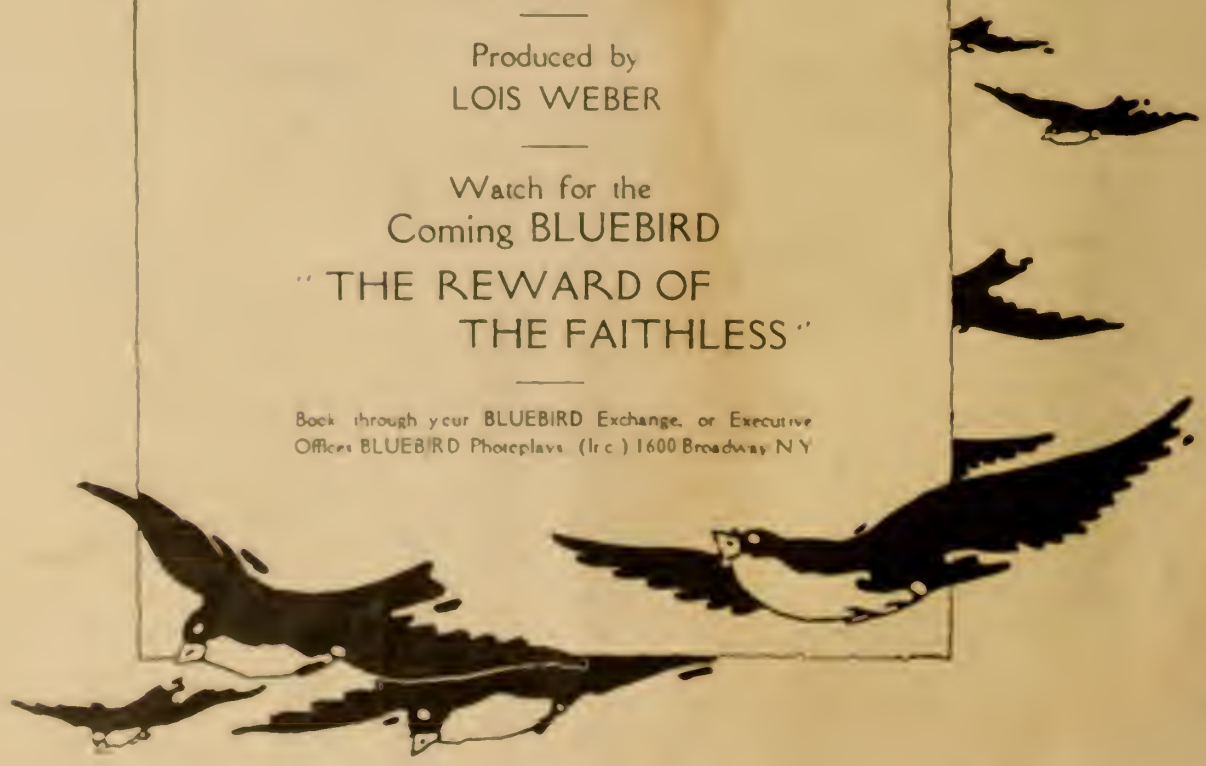

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BOOK THROUGH ANY UNIVERSAL EXCHANGE

Tummy Ache of

(No. 159. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THOUSANDS of picture fans are "getting sick of the movies."

This is a dangerous situation, due to nothing on earth except the fact that the market is flooded with five-reel "features" of miserable quality.

People are getting sick and tired of paying money to see a picture because some fat-salaried star is advertised in the lobby, only to find that it is five reels of junk.

If you have any doubts about this, watch your patrons as they leave your theatre after seeing a poor five-reeler. The old enthusiasm that they used to show is gone. They feel that they have wasted an evening or an afternoon. They have nothing to go home and enthuse about.

Before the five-reel "feature" cast its blight on the business, there was ALWAYS something on the program to enjoy. It was made up of a variety of subjects. If one of the subjects failed to please, the others were sure to give the people their money's worth.

Those of you who have nearly featured your patrons to death can still save your business. You can revive their old interest by giving them a varied program. You can make it possible for them to drop in any time during the afternoon or evening as they used to do. They still crave

the Box Office

entertainment, but they resent having to see eight or ten or more features in order to find one that is fairly good.

Bear one thing in mind, namely, that the Universal doesn't care a tinker's dam whether the demand is for program or for features. Our organization can produce either, better than anyone else can. Therefore we are completely disinterested when we urge you to cut your feature days down to the very minimum---or eliminate them altogether. We are talking only for your good and for your future and the future popularity of the movies.

I've just heard of an exhibitor who is showing two five-reelers a day and changing every day---FOURTEEN FIVE-REELERS A WEEK! Ye gods and little dingbats!

If many others follow in his fool footsteps, some hundred million Americans will soon have film indigestion in such a violent degree that you won't be able to wheedle them into a picture theatre to save your soul.

Gentlemen, the Universal program is your salvation whether you want to believe it or not. It's the only thing that will make a sick business well again. It works for you whether you're asleep or not! If you have a tummy ache in the box office, take a liberal dose of it RIGHT NOW!

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - - - New York

Universal Specialties

THE Specials listed below are of a class and character that are necessary to the Exhibitor who finds it advisable to book Special Features of one or more reels. They include, beside the Five-Reel Feature—Comedies, Cartoons, Educationals and the Greatest of all Screen Novelties—The Universal Screen Magazine.

Like the other releases on the Universal Program, these Specials may be booked separately—but Exhibitors must expect to pay extra for them. Not only because they are genuine Box-Office Attractions, but because it is manifestly unfair to expect to pick and choose from the entire Program, and get these releases at the pro rata price of that paid by the user of the entire Universal Service.

Specials Released on the Universal Program, Week Jan. 29, 1917

RED FEATHER—"LOVE AFLAME"—With Ruth Stonehouse and Jack Mulhall—(Five Reels—Romantic Drama)

NESTOR—"WHY, UNCLE!"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"FAKING FAKIRS"—With Phil Dunham—(Two-R. Comedy)

UNIVERSAL SPECIAL—"THE WAR WAIF"—(Two-R. War Drama)—With Allan Holubar.

UNIVERSAL SCREEN MAGAZINE—No. 6.

JOKER—"HIS COMING OUT PARTY"—(One-Reel Comedy)—With Gale Henry and William Franey.

POWERS—"MR. FULLER PEP—HIS WIFE GOES FOR A REST"—(Comic Cartoon)—and "IN NORTH CHINA AS SEEN BY DR. DORSEY"—(Educational) (Split Reel)

Look them over. Nowhere on earth will you find the specialties you need that can compare in money-getting value at your box-office with the Universal Specials listed here.

The Complete Universal Program every week—Book The Mighty

Compare the full Universal Program as given in detail above with any Moving Picture Program on earth, and you will acknowledge its absolute supremacy from the standpoint of Popularity and Profit. Remember, the Universal Program is split (as shown here) ONLY AS FAR AS INDIVIDUAL BOOKINGS ARE CONCERNED. Every subject listed is included in the full Universal Program Service of Twenty-nine Reels a week. This is the ideal show—the popular and profitable moving picture entertainment—to which thousands of Exhibitors have returned after disastrous experiences with "Open Bookings," "Feature Programs," and other freak ideas of recent times.

Book THE GREAT-COMPLETE UNIVERSAL PROGRAM

Universal Regular Releases

THE Releases listed below as "Regular" are the cream of Juvenile, Comedy, News Weekly, Educational and Dramatic Subjects. They constitute the backbone of the mighty Universal Program. In comparison with the "Specials' opposite they number Sixteen Reels of Dramatic Subjects, with only Four Reels of Juvenile, Comedy and Educational. They are the solid substantial, program releases that are making thousands of Exhibitors successful throughout the world.

Regular Releases on the Universal Program, Week Jan. 29, 1917

GOLD SEAL—"JUNE MADNESS"—(Three-Reel Romantic Drama)—Roy Stewart and Wadsworth Harris.

VICTOR—"SOME BABY" and "NELLIE, THE FIREMAN'S DAUGHTER"—(Split Reel Comedy)

UNIVERSAL ANIMATED WEEKLY—No. 57

BIG U—"THE GOLD LUST"—(One-Reel Western Drama)

VICTOR—"IT'S CHEAPER TO BE MARRIED"—(One-Reel Com.)—Babe Sedgwick

VICTOR—"THE HERO OF BUNKO HILL"—(One-Reel Comedy)

BISON—"THE BOONTON AFFAIR"—(Two-Reel Mountain Drama)—King Baggot

IMP—"DIAMONDS OF DESTINY"—(One-Reel Dr.)—Louise Lovely

IMP—"THE FORBIDDEN GAME"—(Two-Reel Underworld Dr.)—Edward Hearn

IMP—"WHEN NEW YORK SLEEPS"—(Two-Reel Melodrama)

IMP—"THE DIAMOND THIEVES"—(One-Reel Crook Drama)—Robert Leonard and Margarita Fischer

Remember, you get both these "Regular Releases" and the "Specials" opposite on the full Universal Program.

Includes every subject listed here UNIVERSAL PROGRAM & Get them all

THE ADVANTAGE TO YOU, MR. EXHIBITOR—lies in the fact that by splitting the Universal Program, the man who wants specialties gets the cream of the world's specialties on individual bookings. The man who wants the complete program gets the advantage of the COMPLETE Universal Program—INCLUDING the SPECIALTIES—at the regular Program Service Price. Take your choice if you think you must, but—remember—if you want the one great money-getting, success-building moving picture entertainment, you will book the Exhibitor's friend and standby—the mighty Universal Program—COMPLETE.

UNIVERSAL

FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 B'way, New York

Scenes from the
RED FEATHER
PHOTO PLAY
HEART STRINGS
WITH
ALLAN HOLUBAR
AND
MAUD STRONG

"The Prodigal Widow"

GOLD SEAL Three-Reel Drama. Written by Walter Woods and produced by Ben Wilson. The latest version of the theme which Shakespeare used in "Taming of the Shrew."

SHAKESPEARE, the great master, has been called the first author who did justice to women. There is no doubt of the fact that he knew them, and that he portrayed all types in his immortal plays. His heroines are still quoted three hundred years after his death, as the typical women of our time. Among these unfaded feminine portraits, there is none which has appealed more strongly to his successors in authorship than Katherine, the heroine of the "Taming of the Shrew." It would be impossible to count the number of versions of her which have appeared, since her creation, in lesser plays, novels and stories. "Bina," in "The Prodigal Widow," is the latest version of the Katherine theme, and she was created by the combined efforts of Walter Woods, who wrote the scenario; Ben Wilson, who produced the picture, and Neva Gerber, who played the chief character. An outline of the story follows:

Paul Braintree had come west prospecting and had sought his fortunes in the mining district. His brother, Henry, had gone to Mexico and had acquired valuable oil lands—also a wife, Bina, a great flirt. Jack Winthrop, a young college student; a lawyer, Allen Bradley, and Dr. Le Rene are among her most devoted admirers.

Things have not been going very well in a financial way for Henry, and one day his lawyer announces that his credit is no longer good. About this time, Paul pays a visit to his brother, and for the first time in his life is attracted by a woman, but the hopelessness of it all quite bewilders him. Bina recognizes in him a new victim and when she confesses her love and asks him to care for her, he quits his brother's house, leaving a note to the effect that his business interests call him home.

Henry's affairs reach a crisis as the Mexican situation grows tense and he chooses the easiest route, feeling in his heart that his brother has deserted him at the crucial moment.

Bina wires Paul of his brother's suicide, as he has struck it rich and is celebrating with friends in the mining camp. He goes home and bitterly upbraids Bina, blaming her for Henry's downfall, and when she appeals to him he flings her from him and goes back West.

Repulsed for the first time in her pampered career, Bina plots to revenge herself on Paul. Dressed in clothes such as have never before made their debut in the mining camp, she arrives there and begins a flirtation with the gambling sheriff. She is entertaining the gamblers with a dance and song when Paul arrives in the room. She repulses him when he attempts to make her quit the place, and he goes home, calls for an old friend, leaves him with his cabin and saddles his horse. Arrived at the dance hall, where Bina is entertaining a crowd of admirers, he forces her with a gun to leave the place, holding off the men and starting a fight between them to distract their attention while he rides away with the girl on his horse, in front of him.

Arrived in the wilds, he forces her to don overalls and to cook her own meals, tantalizing her with the odor of his when she refuses. When he is chopping down a tree there is an accident. Paul falls over a cliff, and Bina, puzzled by her own sensations, is nursing him when Allen Bradley, her husband's attorney and an old admirer of hers, who has offered a rewards for information of her whereabouts, arrives and tells her her fortune in Mexico has been restored to her.

As she is wondering why the news fails to enthuse her, the gamblers arrive, determined to capture Paul. She fights for the man she finds she loves; refuses Bradley, and the picture fades as the spectator gets a very satisfactory hint of the paradise Paul and Bina have found in the wilderness.

CAST.

Paul Braintree	Edward Cecil
Henry	Carl Von Schiller
Bina	Neva Gerber
Allan Bradley	Chas. Perley
Gambler	Clyde Benson

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Snow sports at Winchendon, Mass.

Girls propose on leap year's last day.

Funeral of Sir Hiram Maxim in London.

Coach and trainers of U. of Pa.'s eleven.

Use booze to sprinkle streets in Phoenix.

Thos. W. Lawson charges $60,000,000 "leak."

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

MAY THY NAME ALWAYS BE PEACE.

GLIDING slowly into the water, but with a certainty prophetic of what she might accomplish in an hour of need, the $500,000 coast and harbor defense submarine N-1 was launched the other morning, with an embroidered American flag merrily dancing from a pole temporarily placed in her bows and the applauding shouts of thousands arising above the din that resounded through the huge plant of the Seattle Construction & Dry Dock Company, Seattle.

"In the name of the United States I christen thee and may thy name always spell peace," cried Mrs. Davis, wife of Lieutenant Guy E. Davis, U. S. N., as she smashed a bottle of champagne on the shark-like diver's stem.

And then the vessel glided slowly down, down, while the winds of the bay caught up the silken flags at the bows and Old Glory unfurled itself at a flash, waving its folds triumphantly so that the picture that hung on the spectators' eyes, which Animated Weekly Number 54 reveals, is that of a slender shark of steel and the flag of the republic inseparably joined together in splendid unity.

LAWSON, HENRY & OTHERS BEFORE THE SCREEN.

THOMAS W. LAWSON, noted Boston fiancier, who recently declared that the peace note "tip" let Wall Street benefit to the tune of some $60,000,000, and Congressman Wood, who demanded the "leak" inqury, together with Representative Johnson "talking things over" are features of Animated Weekly Number 54 which the cameramen did not overlook and which consequently you can look over.

Chairman Henry of the House Rules Committee who, it is alleged, deceived the 3,000-word letter said to have been written by Lawson, together with the arrival of the later in Washington and views of high and mighty law-makers and law administrators, are other interesting bits of the film.

WINTER CARNIVAL AT TOY TOWN.

A WINTER carnival in Toy Town, staged in Winchendon, Mass., recently, gave the cameraman some of the very best ice skating views of all his career. They include a girls' snow shoe race, mens' ski race, tobogganning, skate races, ski-jumping, "ski bob" jumps, sleds on skis and will be included as a feature of Animated Weekly Number 54.

A REALISTIC TOUCHDOWN.

RUGGED Pennsylvania football players practiced a "rush" on the main stage at Universal City during a visit to the famous motion picture capital the other day, while staid and sane members of the faculty became boys again.

Close-ups of prominent players, revealed by the cameraman in Animated Weekly Number 54, include Dr. R. T. McKenzie, head of the physical culture department of the University of Pennsylvania; Bryon Dickson, Captain N. Matthews, R. C. Folwell, head coach, and Dr. C. M. Wharton.

SPRINKLING STREETS WITH BOOZE.

SPRINKLING the streets with booze taken from bootleggers is some title, isn't it? But, strange as that statement appears, it's a fact accomplished over in Phoenix, Ariz., the other morning.

You've never before seen a sheriff and his deputies filling the city's sprinkling wagon with booze and sprinkling the city's streets with beer and whisky, we wager. But, Sheriff Jeff Adams accomplished the miracle and the cameraman got it—that is, the picture. See it in Animated Weekly Number 54 and you will have one brand new sensation to add to your list, no matter how long or how broad it is.

HOLUBAR VISITS HIS PARENTS.

JANUARY 1, 1917, was the first new years that Alan Holubar, star and producer of the Red Feather "Heart Strings," has spent with his father and mother in San Francisco in eight years.

Holubar played the featured lead in the big Universal production, "Twenty Thousand Leagues Under the Sea," working both in the West Indies and in Universal City, and after the completion of that production was given the direction of his own company. Recently he has been making five-act features.

Holubar for a long time was a member of the Alcazar Stock Company, in San Francisco, and is well known in Northern California.

HOLUBAR PRODUCES FINE WAR STORY.

ALLAN HOLUBAR has produced a remarkable war story called "The War Waif," which will soon be released as a Special in two reels. In it little Zoe Rae has one of the best roles in which she has yet been seen.

PANAMA CELEBRATES INDEPENDENCE.

ONE of the most interesting strips of film ever shown contains the filmed story of Panama's recent celebration of its independence. Schools and colleges aided in the celebration, school children singing the national anthem in the public square at Panama City, and Americans, as invited guests, helping to make the occasion a memorable one, as Animated Weekly Number 54 reveals.

ANIMATED WEEKLY, NO. 54.

Charged $60,000,000 *Leak.*—T. W. Lawson, noted financier, declares peace note "tip" let Wall Street benefit.—*Washington, D. C.*

Sub-Titles.—Representative Wood who demanded leak inquirk. Representative Johnson of Washington.

Looking For Husbands.—On Leap Year's last day, girls ask men to ride, promising to propose. *Chicago, Ill.*

Sub-Title.—On way to altar—maybe.

3,000 *Miles For Football.*—University of Pennsylvania's eleven, on way to battle Oregon, pose for movies.—*Universal City, Cal.*

Sub-Title.—Coach, physicians and trainers.

Dancing On Skates.—If ballroom floor is too crowded, follow example of these experts.—*Chicago, Ill.*

Panama Celebrates Independence.—Schools and colleges aid to commemorate the granting of Panama's Independence in 1903.—*Panama City, Panama.*

Sub-Title.—Singing national anthem in public square.

Water Wagon Holds Booze.—Use 500 gallons of "rum" to sprinkle streets after city goes dry.—*Phoenix, Arizona.*

Last Honors To Inventor.—Britons pay last tribute to Sir Hiram Maxim, American who made Maxim machine-gun.—*Streatham, England.*

Sports In the Snow.—"Toy Town" folk hold carnival in zero weather.—*Winchendon, Mass.*

Sub-Titles.—Tobogganing. Ski racing. Women try snow shoes. Ski jumping. Jump on sleds, too.

2nd *Artillery Back.*—The Second New York Field Artillery returns after 5 months' duty on the Mexican border.—*New York City.*

Submarine Launched.—Mrs. Guy E. Davis christens Uncle Sam's newest under-sea fighter.—*Seattle, Washington.*

Can Live On 25c. a Day.—Husky police rookies will live on meals costing 25c. a day.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

ELLA HALL in "Her Soul's Inspiration"

BLUEBIRD Photoplay, starring Ella Hall. Written by Mary Anson. Adapted for the screen by Maie Havey and produced by Jack Conway. The story of a life's ambition fulfilled.

CAST.

Mary	Ella Hall	Zella	Marcia Moore
Phillip	Richard Ryan	Mme. La Rue	Margaret Whistler
Bob	Edward Hearn	Daddy	Marc Robbins

ELLA HALL in this Bluebird photoplay, called "Her Soul's Inspiration," written by Mary Anson, adapted for the screen by Maie Havey and produced by Jack Conway, has one of the "little girl" parts in which she excels. She portrays the sympathetic role of a child who was born with music in her feet, to whom the career of a dancer offered the sum of earthly bliss.

Ella left school so young, to go on the stage, that she did not have time to take many diplomas, or for a great deal of the "finishing" such as is bestowed on most girls. But she finds that her screen career is a liberal education in itself. For her last Bluebird picture "The Bugler of Algiers," she had to study French. She introduced the screen innovation of speaking the titles in the actual language which would have been used by the Normandy peasant she was playing. For this picture, "Her Soul's Inspiration," she had to study dancing.

Little Mary hears bad news.

"I shall soon be a mistress of all the accomplishments," she said the other day, "if I keep on as I have been doing lately. French and dancing are considered very 'finishing' studies in girl's schools, aren't they? For my last two roles I have had to work very hard to acquire them. I shall possess all the graces if I go on as I have begun."

Little Miss Hall says that she loved every minute of this picture, but what caused her the keenest delight was the fact that a whole troupe of children was employed in the making of the first reel. We catch a glimpse of them in the first illustration, where they are making up in the background, while Ella Hall and Marcia Moore are powdering their noses in the front. Some of the kiddies were very tiny, and many had never worked in pictures before. It so happened that the weather was rather dark and discouraging. One day in particular the sun persisted in going behind the clouds every little while, and

staying there for half an hour at a time. Ella, who is still a good deal of a child herself, did her best to amuse the tots, and to keep them interested, but the waits were very trying for them. At last she had an idea. She made the members of the company stage an impromptu fairy tale for the baby audience. She was the princess, Marcia the fairy prince, Miss Whistler the wicked old witch, and Director Conway the king of the mythical kingdom. Even the cameraman had to take a role in the production; he was an enchanted mountain in the background! The kiddies were so wonderfully amused that they begged Miss Hall to "play theatre" for them every day. An outline of the picture's charming story runs as follows:

Zella receives Mary's letter.

Ever since Mary could remember. she had been able to dance. and her one ambition was to be a great dancer some day. Her mother knew of this desire, and before her death made Daddy promise that he would do his utmost to see her desire become a reality.

So Daddy sold the farm, and with the money bought from some traveling showmen their van and show equipment, and Mary was launched upon her career. With the show was Madame La Rue, as wardrobe mistress, and her daughter Zella as star. Somehow Mary took a dislike to them both, which was increased when she found the two abusing some of the children.

Then Daddy grew ill and confided to Madame La Rue that he had a rich brother. He made her promise that she would send Mary to him, and take his body back to be buried beside his wife. La Rue then secured all his papers, and after the funeral sold the show for just enough to send the body back home. Then, with Zella, she goes to the uncle's home and tells him that Zella is his niece and she her nurse. The uncle accepts them and they begin a life of luxury.

Mary steals away with Phillip.

Meantime, the show has been a failure, and some church people have secured enough money to send all the children home. But Mary has no home, so a shrewish-looking woman takes her to her house. Soon life becomes unbearable to Mary, and she runs away, back to her old home, to visit the grave of her father. As night comes on, she seeks shelter in a hut which seems to be unoccupied. The next day she makes the acquaintance of Bob, a fisher-lad, who teaches her to help him.

Mary finds her uncle.

The hut happens to belong to Philip, an author, who has been paying attention to Zella. She and La Rue have been using every effort to win Philip, but, while he is interested, he does not declare himself. He discovers Mary asleep outside the hut. She tells him her story, and without disclosing that he is the owner of the hut, he meets her there frequently, and the two become great friends. Bob is suspicious and jealous of the wealthy Philip.

Zella and La Rue cannot understand why Philip has ceased his attentions, and decide to find out what is keeping him away. To their astonishment, they find him pleasantly engrossed entertaining Mary.

As they stand watching, dumfounded, Bob approaches and they notice that he is insanely jealous. They approach him and tell the astonished Bob that Philip is Zella's betrothed and means harm to Mary.

Soon after, as Philip is leaving the hut, Bob attacks him and fells him with a blow. Leaving him for dead, Bob rushes back to the hut and tells Mary what he has done and that Philip is betrothed to another. When the two go to get the body they find it gone. In reality Philip is only stunned. Bob and Mary decide that they must leave the country.

Some years elapse. At last Mary's desire has become a reality, and she is eagerly sought as a great dancer. One day, Philip receives an invitation from a friend to attend a private dance at which Mary is to appear. For some time after she starts dancing, Philip cannot place her, but at length recognizes her. When she sees him, she thinks he must be a ghost, for she has long thought him dead.

Explanations are made and she takes him to her home. Philip declares his intentions to Bob of marrying Mary. Mary tells Philip of the grave of her father. From her story he thinks she must be the real niece. He takes her to see her uncle. There she finds Zella and La Rue, who soon beg for mercy at her hands. Mary has a locket with her father and mother's picture, which is quite proof enough of her parentage, and the two impostors make a hasty exit from their home of luxury, while the uncle welcomes Mary and Philip. Faithful Bob's task of chaperon to the great dancer is over, and he now goes back to his fisher-life.

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WE TIP YOU OFF——

A REAL honest to goodness feature, though it is only two reels in length, is to be released on the Universal program on February first. The title is "The War Waif." We call attention to this picture merely as a sample of what the words UNIVERSAL SPECIAL FEATURE mean, and to prove over again, if such proof were necessary, that a picture does not have to be a five-reeler. Sixty per cent. of the five reelers could be told much more entertainingly in two. "The War Waif" is a wonderful feature shorn of padding. It presents two of the Universal's cleverest stars, Allan Holubar and Zoe Rae in a wonderfully absorbing story.

Get ready for it! And don't say we did not tip you off.

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ELLA HALL'S "METHOD"

It Consists, She Says, In Not Having Any, But "Just Living" Her Roles

ELLA HALL studied dancing for the Bluebird photoplay "Her Soul's Inspiration," and this picture is from one of her dance interpretations, called "A Dream of Trianon." In it she wears a gown of the days of Marie Antoinette, and dances a sort of "Menuet Seul" with the very charming Louis XVI. flower-basket which she carries on her shoulder. She feels quite French, you see, since playing "Gabrielle" in "The Bugler of Algiers" so successfully a few weeks ago.

ELLA HALL, who has another of her "little girl" parts in the current Bluebird release, "Her Soul's Inspiration," was asked the other day to tell something of her method in the playing of children's roles with such extraordinary fidelity.

"Why, I don't have any 'Method,'" she exclaimed in surprise. "When I let my hair down, and put on a short, childish frock, I just feel as if I were twelve years old. People are so nice about my 'acting' a little girl, and my 'convincing portrayal' of youth, and lovely things like that. But I feel rather ashamed, for really, you know, I don't have to act or portray a child at all. It sounds as if I did all sorts of studying, and made great efforts to be natural in such a role, whereas all I do is just to live it."

Miss Hall does not call "just living" a role difficult at all, you see, but many an actor of reputation will envy her the faculty; and there is a wide-spread idea in the profession that the ability to live a part is the highest type of acting of all.

No one who knows her work will be found to say that her gift is limited to the portrayal of juvenile characters. Those who saw the last reel of that tremendous Bluebird success "The Bugler of Algiers," know that Miss Hall is able to give a most convincing and appealing portrayal of old age. She is not yet in her twenties; yet she played an old woman of sixty in a manner which completely disguised her young grace. Perhaps she "just lived" that, too. Whether the script calls for a little country girl, a waif of the streets, a boy, a young mother, or an old woman, Miss Hall brings the same satisfying sense of reality in her work. It is no wonder that her name stands so high on the list of favorites in a popularity contest, and that her vogue has been growing from month to month, until she now finds herself one of the most admired and sought-after actresses on the screen.

"Facing Death"

EPISODE THE FOURTH

"THE PURPLE MASK" UNIVERSAL SERIAL

EPISODE four of the super-serial is entitled "Facing Death," and leaves the hero, Detective Phil Kelly, in a situation in which he is powerless, for all his cleverness, to aid himself. Pat, who has teased, mocked and outwitted him at every turn, here takes his part against their common enemy. As the picture fades, we see her struggling to rescue her would-be captor from a horrible death. Preceding this, there is one of the most terrific free-for-all encounters, which even Ford and Cunard have ever staged. And all their admirers know what they can do when they turn their attention to the proper filming of a screen encounter. To continue the recital of the thrilling incidents of this episode in reverse order—the fight is preceded, in turn, by a studio supper in the Latin quarter, which recalls the celebrations in that famous novel of Parisian student life, "Trilby." Here is a brief outline of the excitements of this chapter:

Safely arrived at his own room with his captive, whom he has carried on his shoulders from the sewers where he had captured her, "Sphinx" Kelly seats the girl in a chair and throws off the cape which had previously concealed her features. Great was Kelly's chagrin to discover that the girl whom he had presumed was Pat, was not his fair tormentor by any means—but another girl whom Pat had dressed in a costume like her own to fool the great detective.

EPISODE four of the super-serial is called "Facing Death." It contains a typical Ford-Cunard fight, which leaves the hero in a precarious situation.

CAST.

Patricia Montez	Grace Cunard
Detective Phil Kelly	Francis Ford
Mrs. Van Nuys	Jean Hathaway
Silk Donahue	John Duffy
Pete Bartlett	Pete Gerald
Bull Sanderson	Jerry Ash
Stephen Dupont	John Featherstone
Jacques, the butler	Mario Biannchi

For some time Patricia refrains from activities and "Sphinx" Kelly imagines that his tormentor has given up her practice of trying to humiliate him in perpetrating crimes and misdemeanors which he was invariably called to investigate. But at an utterly unexpected time, Pat resumes her work and Kelly is once more compelled to test his powers as a detective. It came about, this time, at the Paris Academy where Pat decided to thwart a scheme to cheat out of his just reward the rising young artist she had befriended.

Pat had posed for the pictures and her old enemy, Stephen Dupont, the art dealer and money-lender, who had previously suffered from the girl's depredations, was determined that a cheap daub he had caused to be entered for the grand prize should get the award of judgment. Pat overhears a conversation in which Dupont arranges to bribe the committee of award. Pat breaks into the Academy, transposes the pictures, and the award goes to a certain numbered picture—when the drapes are drawn it is Pat's nude likeness that gets the prize.

In celebration of her victory Pat assembles her friends at the studio of her artist protegee, to have a jollification. Dupont hears of the plan and brings a gang of ruffians to clean up the place. Kelly also knows of the party and goes there in time to enter into the fray. There is a general fight, of fierce and rough-and-tumble sort, that ends in Dupont spiriting Kelly away in an automobile.

Pat follows with her Apaches, and breaks into the house where Kelly has been made a prisoner. Kelly is in a room on the ground floor where a drove of alligators is kept in a tank. Pat is in the room overhead, breaking through the ceiling as the episode ends.

"A Slave of Fear"

IMP Two-Reel Drama. Written by Phillip Gastrock. Scenario by Harvey Gates. Produced by Fred A. Kelsey. The story of a bully and his victim and how the tables were turned.

CAST.

Robert Warner.....M. K. Wilson
His mother.....Jane Bernoudy
Mike O'Connor.....Lou Short
Kate, his daughter.....Agnes Vernon
Bud Stevens.....Earl Page

Kate finds the bravado of Bud more attractive than Bob's gentleness.

THIS is the story of a bully and his victim, who finally turned and then found that he had been fearing a terror which existed only in his imagination. It was written by Philip Gastrock, adapted for the screen by Harvey Gates, and produced by Fred A. Kelsey, who is now directing Harry Carey. M. K. Wilson is cast in the role of the young fellow who has been brought up to think that a soft answer is enough to turn away wrath in every case, but who finds that this philosophy is of no avail against the persecution of Bud Stevens, a bully who makes his life a burden to him. The theme of the "worm that turns" is always a popular one in pictures, plays and stories, and Kelsey has handled it in a way which makes it seem quite new. Agnes Vernon, as the girl to whom physical prowess proves irresistible, plays the role of a factory employee, and has to part her hair in a most unheroine-like fashion, and wear most unattractive clothes. Yet she manages to look pretty, which is surely a good deal of a triumph. An outline of the story follows:

Robert Warner, a big, good-looking chap, but very meek and timid, is a victim of Bud Stevens, known as the "Bully." Robert is very much in love with Kate O'Connor, whose father is a policeman, but he is too bashful to declare himself.

Kate signifies her intention of going to work in the factory where Robert and Bud are employed, and, just as Robert anticipates, Bud shows him up to be a coward before Kate. To his mother Robert confesses his chagrin at the treatment he receives from Bud and the mother dramatically tells him the story of his father who believed in using brute strength. Robert decides that he will not follow in his father's footsteps.

One night while he is calling upon Kate, Bud arrives and insults him before the girl and her father. This is too much and Robert decides that he will teach Bud a lesson, and, securing a gun, waits for him.

He follows Bud for some distance and to his astonishment sees Bud receive, at the hands of his friends, the same treatment that he had given him. Later, he discovers the trio in the act of robbing a store and quietly takes Bud's knife which he had inadvertently left near the window he pried open.

The next day Robert uses the knife in the presence of Bud, who immediately demands his knife, asking Robert where he got it. Robert informs him that he picked it up from the place where Bud had left it. Bud now realizes that Robert has the upper hand and persuades his companions that they should "clean up" Robert. Meantime, Robert has told Kate about the robbery and she in turn has told her father, so that when Bud and his companions call at Robert's home they are taken in custody—and Kate decides that her love is for Robert.

DID THEY SUCCEED? WELL, RATHER!

WHEN six beautiful maidens turn Lochinvars and on New Year's day, when each of the six can ride a horse like a cowboy and make a Lillian Russell look sick, when each declares she will propose to the first eligible bachelor meeting her on her early morning ride and when bachelors by the hundreds flocked to a certain riding academy in Chicago to take the "dare," can you miss seeing the pictures which will be the very rarest treat the Animated Weekly has ever offered to you?

FAMOUS AMERICAN LAID TO REST.

IN West Norwood Cemetery, England, there was recently buried Sir Hiram Maxim, the famous American scientist and inventor of the world renowned Maxim gun.

Famous men in all walks of life followed the cortege as it left Streatham and proceeded to the cemetery where simple and impressive ceremonies were held at the grave. Close-ups of prominent men and women paying tribute at the bier of the famous American prove a very interesting feature of Animated Weekly Number 54.

Those Inseparable

By Marjorie Howard

Genial Eddie Lyons.

ANOTHER pair of names has been added to the list of historic friendships. Beside Damon and Pythias, David and Jonathan, and other classic chums, we must now place Lyons and Moran, the Nestor inseparables, whose tastes, careers and histories are almost ludicrously identical. Just listen to this.

They were born in the same State, in the same year. They are both of Irish parentage. Eddie's people came from County Mayo, and Lee's from County Kerry. They both use their own names in pictures. They are both five feet ten inches in height, and both weigh about one hundred and thirty-five pounds. They both describe their coloring as "medium."

Both began their stage career in vaudeville. To be sure, Eddie got a year or so's start of Lee, who went to college first. Eddie organized a "Newsboy's Quartet," and sang tenor in it; while Lee had a song and dance act of his own. Then both of them deserted the two-a-day for the sweet-strained inanities of musical comedy. Later, both took a look-in at old-fashioned "stock." Both learned what a "one-night stand" meant, from actual experience, and both decided, about five years ago, that a settled home, out-of-door work, and fifty-two salary weeks a year were better than any "legitimate" engagement in the gift of America's most famous manager. (Far be it from us to give him a name.)

Having arrived at this momentous decision, they sought the despised movies; Eddie with the prophecy of George M. Cohan ringing in his ears. "Lyons has the makings of a star," said that great authority on what the people want, "if he stays in the legitimate. But he will be lost if he goes into the movies." The sweets of revenge are now within the grasp of the Nestor comedian, for the great George M. has decided to lose himself in the same manner—only he is just at the beginning of his screen career, while Eddie's name has been twinkling in the filmy firmament for years!

Well, to continue the parallel of the lives of E. Lyons and L. Moran (by the way, do you notice that the very initials of their last names follow each other in the alphabet?), it was not long before these predestined friends found each other in the same company—Universal, of course. Exclaiming, "My affinity" or something like that, they promptly fell on each other's necks, realizing that fate had united their destinies. Since that happy day, they have worked together, played together, eaten together, roomed together, exercised together. They are co-stars of the same company; they live at the same club; they play the same games—handball in winter; swimming, tennis, riding and anything else that is strenous enough, in summer; they have the same friends; they even like the same kind of girl.

"That is just the trouble," they told the interviewer, looking as melancholy as only a comedian in his leisure hours can; "our tastes in girls are so

Lee in "A Macaroni Sleuth."

Eddie in "A Macaroni Sleuth."

Nestor Twins

hopelessly similar that I'm afraid we are condemned to eternal bachelorhood. We both have extremely domestic tastes, and we are perfectly certain that we'd both make ideal husbands, but what can we do when we admire exactly the same type of girl?

"We really thought we had pulled it off, once. For days we went about avoiding each other. We each felt that we had found the one woman, and we each dreaded breaking the news of the dissolution of our partnership. At last we screwed our courage to the sticking point, and confided in each other. When we came to an exchange of photographs of the charmer, we discovered that it was the same girl! Now we are waiting for a broad-minded Congress to pass a law that will fit our peculiar case.

"We regret very much that there is no apparent prospect of our becoming Benedicks. We both just adore home-cooking, and as for some one to sew on buttons——! But we shall probably have to struggle on as we are, until we find a pair of twins, who are absolutely identical in looks, manners and dispositions. And then they'll probably refuse to look at us. No, it seems that there is nothing but single-blessedness for us, and we might as well resign ourselves to it."

They have resigned themselves rather comfortably. There are probably no two young chaps in the whole screen world, who get a better time out of life than Eddie and Lee. They are enormously popular, both personally and professionally. They are working at a job which suits them down to the ground, and in which they have won a large measure of recognition and success. Best of all, they are still a long way on the sunny side of thirty, and their good fortune has come to them while they can enjoy it to the very utmost.

"We may not have been born with gold spoons in our mouths, as the saying is," they sagely remarked, "but we are doing well enough to buy a whole set of them to stick in the mouths of our descend—— There we go again! There must be an epidemic of matrimony in the air, and we have become inoculated with a stray germ of it. Well, the remedy is work. Bring on another comedy!" And they plunged back into the serious business of manufacturing laughs at the ratio of a thousand feet a week for the Universal program.

As Lee Moran really looks.

"I see you up there, Lee, but you're too good to be true." Lee turns into an angel in "Why, Uncle!"

POOR KIDDIES MADE HAPPY BY UNIVERSAL CITY FOLK.

A PLAYLET entitled "The Children's Christmas," written and directed by Henry McRae of Universal City and produced by him at the Shrine Auditorium, Los Angeles, on the night of December 22 with Betty Schade as the mother and Elizabeth Janes and Burwell Hamerick as the children, added to the joy of the 4,000 children who had been assembled by Al Malaikah Temple of Los Angeles to participate in a huge Christmas tree celebration.

The youngsters were the poorest little ones that could be found attending the schools of the southern city, and after the entertainment, which in addition to the playlet consisted of music by the Shrine band and songs by their male chorus of fifty voices, the little ones were presented with all the toys, fruits and candy they could carry away. The Shriners brought the children to the Auditorium in the custody of the school teachers and provided the transportation to and from their homes.

The affair was in charge of Chester W. Thompson, Chairman of the Shriners' Entertainment Committee, and was pronounced the most successful of the kind that ever had been given in the Auditorium. In addition to the 4,000 children who were made happy through the generosity of Al Malaikah Temple there were present several thousand of the mothers and fathers of the youngsters and their friends.

THE DOUBLE ROOM MYSTERY

RED FEATHER Photoplay. Story by Stella Wynne Herron, author of "Shoes." Scenario by E. J. Clawson. Produced by Hobart Henley. A new sort of detective tale, concerning a little slavey and a shyster lawyer.

HOBART HENLEY has been making steady progress as a director, and put some fine things to his credit. None is better from the producer's standpoint than this Red Feather, "The Double Room Mystery," which was written by Stella Wynne Herron, the author of the sensational Bluebird success, "Shoes," which introduced Mary MacLaren to the film world as a star. Mrs. Herron knows life as it is, and her stories have a grim reality and convincing power which makes them particularly well-adapted to the screen. The scenario in this case was prepared by E. J. Clawson, and turned over to Mr. Henley, with a company composed of names which are well known in Red Feather plays.

This is a detective story with unusual features. The villain in the case is a shyster lawyer, one of those men, as a sub-title says, "who never do any work, but always have plenty of money." This is a character rather new to pictures. The scene opens in a typical New York boarding-house, with the parsimonious landlady, the down-trodden little slavey, and the star-boarder all complete. A net is woven around the little servant by the skillful manipulation of circumstances, until it seems impossible for her to escape. But of course, she is rescued in time, and sent to the country by a magnanimous "star" reporter, who captures the criminal, and refreshingly fails to fall in love with the slavey. Instead, he sends her away perfectly blissful, in the company of the boarding-house boy-of-all-work, who has long been casting sheep's eyes at her. An outline of the story runs as follows:

"She's terribly pretty," thought Greely.

Silver Joe, a hardened and dangerous criminal, is imprisoned for grand larceny and has engaged William Greely, a shyster police court lawyer, as well as a grafter, to defend his case. As recompense, Silver gives Greely a tobacco pouch in which four valuable uncut diamonds are hidden.

Greely is powerfully attracted by a timid country girl who slaves for the proprietress of his boarding-house. Susanne is afraid of him and manages

CAST.

Susanne, a slavey	Gertrude Selby
Mrs| Wiggins	Mrs. A. E. Witting
Bill Greely	Edward Brady
"Speed" Cannon	Hayward Mack
James	Ernest Shields
Silver Joe	Edward Hearn
Dago Low	Harry Mann

to keep her distance up to the time that she is arrested for the theft of several cheap rings belonging to the proprietress, which have been mislaid. While she is in prison, under the vilest conditions imaginable, Greely promises to pay her bail, if she is willing to meet his advances.

Greely takes the diamonds from the pouch, but denies the fact to Silver, as he is determined to get away with all of them instead of merely one, according to the agreement. He then refuses to take the case, and Silver is brought before the chief for cross-examination. Being left alone and unguarded, Silver slugs the chief with his fist, snatches up a civilian outfit and disappears through the window. He has learned that Greely has stolen the diamonds.

Susanne's case has been dismissed, although she thinks

"I've decided to drop your case," said Greely.

that Greely got her out and so allows him to lead her to his room. Arrived there, she struggles fiercely with him. A knock is heard and she is told to hide behind the dresser. Silver hastily steps into the room and as Greely draws his revolver, he also draws his, both shoot and Greely falls dead to the floor.

Susanne is held for the murder, Silver having escaped into the room adjoining Greely's, in which Cannon, a newspaper reporter, is dressing to go out. Silver threatens Cannon, while he jollies Silver and thus saves trouble.

Meanwhile, James, a roustabout in the boarding-house, and an ardent admirer of Susanne's, becomes suspicious. He stacks up some furniture and peeps through the transom. While descending from this precarious position, he, with all the furniture, falls with a clamor. Silver is terrified by the sound and is about to draw his revolver again, when Cannon slugs him with a whisky bottle and then, with six pairs of handcuffs, makes his escape impossible. Leaving James to guard the captive, he dashes joyfully to the police station and to his office to write up his scoop.

Meantime, Bennett, another reporter, arrives at the scene of the murder and, too, looks over the transom, seeing Silver, still handcuffed and James stolidly guarding him. He phones for help and is greatly disappointed because of not being the first to get the story.

Susanne is now again free. Cannon, feeling sorry for

"Come out of that!" said the officer.

her and James, sends them to stay with an uncle of his, where the two live happily ever after.

EDITH ROBERTS MEETS WITH SUCCESS IN COMEDY ROLES.

EDITH ROBERTS has becomes a shining light in Universal Nestor Comedy Company. Miss Roberts, who is a mere slip of a girl, has been in the pictures some three years, and it has been her good fortune to be in the hands of careful, paintaking directors, with the result that she is exceptionally well quelified for the work before the camera which she has been called upon to do of late.

Little Miss Roberts, playing in the Nestor comedy, "Treat 'Em Rough," has a keen sense of humor, and as she can adapt herself quickly to comic situations, is proving a great aid to Director Chaudet in the making of his rapid-fire productions. Eddie Lyons and Lee Moran, the inseparable Nestor twins, whom she is supporting, both declare that Miss Roberts is the best comedienne the Nestor company has ever had.

"You two innocents go to the country," said "Speed."

Doings a

INTERESTING pictures of the varied activities at the film capital. Directors at work with their players. Distinguished visitors and a new wardrobe building, which is the largest in the world.

Allan Holubar directing a scene in "The Reward of His Government."

ALLAN HOLUBAR is accomplishing fine things at Universal City in the capacity of director. A five-reel feature—his first, by the way—will soon be released as a Red Feather photoplay, under the title of "Heart Strings." The cut shows him at work on another story of quite a different character, which is called "The Reward of His Government," and is a five-reel drama with a French atmosphere.

This picture gives away one of the secrets of film-making, showing, as it does, how a scene is photographed through the back of an automobile, as the machine is in swift motion. The director is seen on the mud-guard of the runabout, with the script in his hand. He is looking at his cameraman, Roy Klaffki, who is perched in a most precarious position on top of the glass shield.

"That's all right when the machine is not in motion," he is saying, "but how will you manage to stick on when she's going full tilt?"

At the wheel of the runabout is Thomas Jefferson, who declared that as the machine was his own he would entrust its guidance to no one else. The dignified Parisian in the other car is Wadsworth Harris, playing the part of an important French official of the government. Doesn't he look like a Frenchman? Notice how the cameraman is much more careful of its safety than of his own. In the background is an interested group of spectators, for scenes of this character attract attention even in the film capital, which has become to a certain extent inured to thrills.

LATEST ADDITION TO UNIVERSAL CITY.

UNIVERSAL CITY seems to the visitor to be absolutely complete in every detail of picture-making, but like all up-to-date enterprises, the film capital never rests on its laurels, and improvements are continually being made in the huge plant. This is a new two-story wardrobe building, of which a picture is reproduced on this page.

They make a habit of superlatives at Universal City, so we are not surprised to hear that this is the largest structure devoted to the storage of costumes in the world. Here are kept more than 18,000 suits and dresses of all historical periods, to say nothing of the great collection of modern ones, which are ready to supply the needs of the photoplays. If a director is staging a story in any epoch of time, from the days of the Garden of Eden to the year 1917, his costume wants can be supplied at short notice from the almost priceless contents of this new building. The clothes are arranged in the most convenient manner in various periods, so that there shall be no delay in finding exactly what is wanted. Some of the larger productions at Universal City employ the services of thousands of extra people at one time. This army must be appropriately costumed, of course, when the scene is laid in another epoch; and an idea of the number of dresses on hand may be gained by the spectator of such a mammoth performance as the East Indian scenes in "Twenty Thousand Leagues Under the Sea," now running on Broadway.

In addition to its immense storage capacity, the structure contains great workrooms for the manufacture of new dresses, and the no less important repair of the old ones. Every room is fitted with the newest time and labor-saving devices, and there is perfect light throughout the big place. A tremendous number of employees spend their days in it, and every effort has been made to allow them to work under the most favorable conditions. Thousands and thousands of yards of materials are delivered at the big front door every day to be made into clothes.

The new wardrobe building at Universal City—Largest in the world

niversal City

NESTORS ENTERTAIN DARING DARIO.

WHEN the Vanderbilt Cup Auto race took place this year in Los Angeles, the Nestor Company was very prominently connected with the proceedings. They obtained permission to stage a comedy during the progress of the race, and to use the vast crowds, the grand-stand, the start of the race, flashes of the racers, and the finish as part of the picture which was called "One Thousand Miles an Hour." During the intervals when they were not actually at work, the members of the company occupied a conspicuous box, and their appearance in make-up did a great deal to add to the entertainment of the thousands of spectators who were present. Eddie Lyons had the role of an inventor who triumphs in the end, and Lee Moran was the sheriff who pursued him, and incidentally acted as one of the stewards of the race.

Their participation in the classic gave the Nestors an added interest in auto racing, if that were possible. So when the great speed demon, Dario Resta, visited Universal City the other day, they insisted that the honor of entertaining him should fall to them. They were staging a comedy, at the time, in which Eddie figured as the country boy, and Lee as the great "Detective Potts," a part which he has made famous.

The illustration shows a scene from the comedy, in which Eddie and Lee can be readily recognized. The man with the script in his hand is Louis Chaudet, their director, and the camera and its attendant magician, Al Cawood, are seen at the right. Dario Resta is seated at the left.

The Nestors entertain Dario Resta, the speed king.

RUTH ANN BALDWIN DIRECTING A PICTURE.

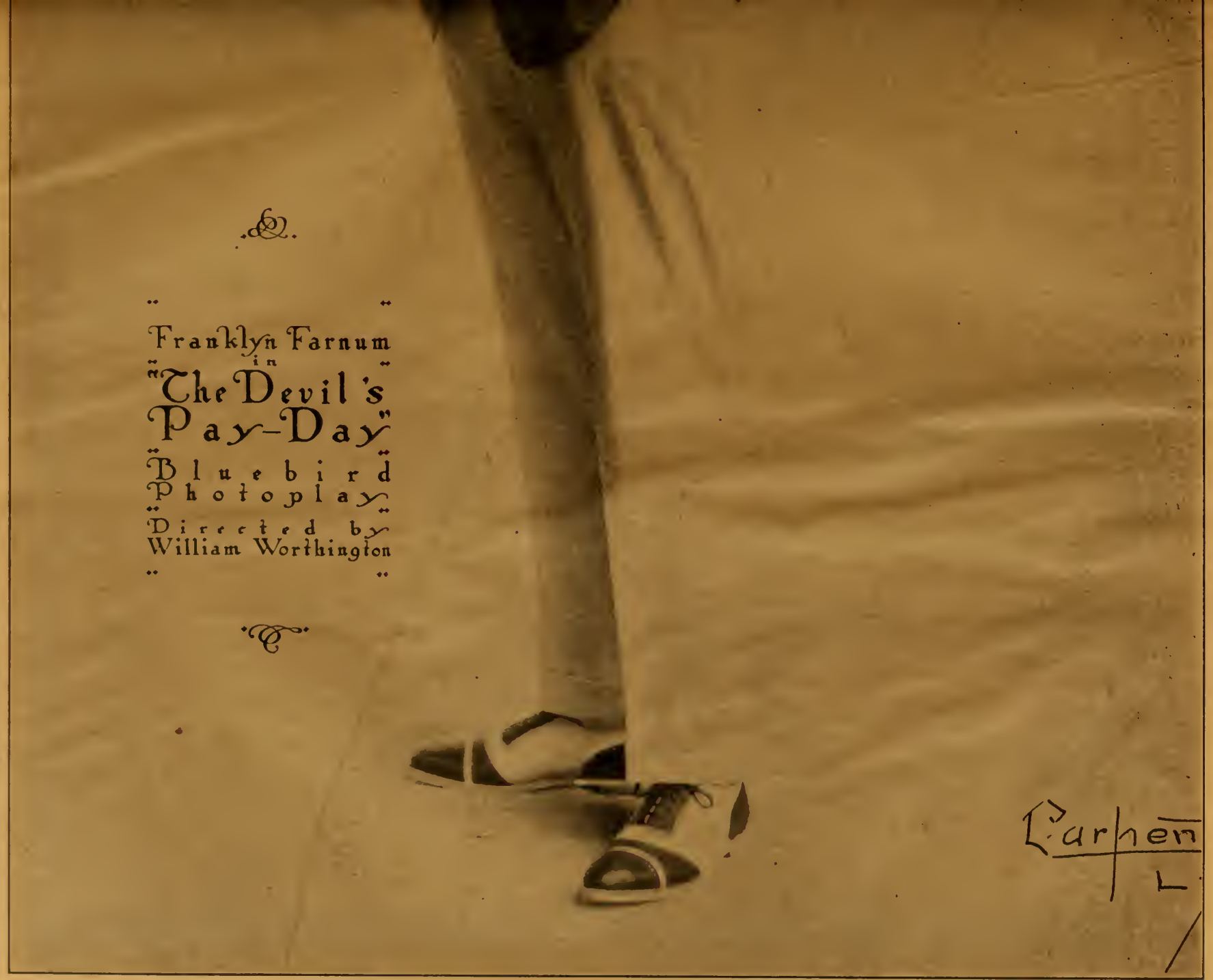
THERE are very few women directors in the film world, but Universal City, which contains so many wonders, harbors three of them. Of these three, Lois Weber, producer of "Where Are My Children?" and "The People vs. John Doe" (to mention only two of her famous creations), if of course the chief. She deservedly bears the title of greatest woman director in the world, and there are a great many people who declare that the word "woman" should be dropped from the title, to make it really fit her.

The two other directresses are Ruth Ann Baldwin, and Ruth Stonehouse. Of these two, Miss Baldwin is a "regular," with a company of her own, and a rating as a producer for the Universal program; while Miss Stonehouse just takes an occasional flier into direction, in the intervals of starring for somebody else.

Miss Baldwin is shown in the cut at work on a two-reel picture, called "Retribution," in which Cleo Madison is starred with several well-known players in her support. She has produced only a few pictures so far, but her standard is very high, and each of them has been a hit. She has been associated with Universal for a long time, in several different capacities. She was a scenario writer, and later editor of the department. She was sent to England to collaborate with E. Phillips Oppenheim in the construction of one of the early serial successes, "The Black Box."

Miss Baldwin has long had the directing bee in her bonnet, and her first opportunity came in the form of assistant to Lynn Reynolds, one of Bluebird's most gifted directors. Miss Baldwin accompanied him into the redwood country, for the making of the beautiful "End of the Rainbow," in which Myrtle Gonzalez was starred. She proved herself so well adapted to wield the baton of authority, that she was soon entrusted with a company of her own. Among her photoplays are a charming child story called "The Rented Man"; a two-reel production called "Pink Fondant and Blue Serge," in which J. Morris Foster appears for the first time as a Universal artist; another two-reel play called "Bred in the Purple," and the present story, "Retribution," with Miss Madison.

Ruth Ann Baldwin directing Cleo Madison.


Franklyn Farnum
in
"The Devil's
Pay-Day"
Bluebird
Photoplay
Directed by
William Worthington
Farnum

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

MONTREAL.—A meeting of the Montreal Moving Picture Exhibitors and Exchangemen was held Monday night, December 11, in the green room of Hotel Bouillon. Mr. W. R. Herring, manager of Mount Royal Theatre, was chairman of the meeting. Mr. Herring, in his remarks, said that the principal reason for the failure of former attempts at organization was due to the fact that it was only when a storm appeared on their business horizon that the average exhibitor realized the value of co-operation. He also touched on the proposed bill to increase the Charity Tax from one to five cents.

Following him, Mr. Ouimet, general manager of the Specialty Import Film Co., spoke at considerable length on the industry and its problems. Mr. Ouimet's motto was "Preparedness," and he thought it was a mistake to consider an Exchange Exhibitor Association and felt that an Association of Exhibitors should come first.

The following officers were elected finally from the motion introduced by Mr. Gerald Barrie, president of the Windsor Amusement Co.

President—M. W. R. Herring, Mt. Royal Theatre.

Treasurer—K. Spordakos, Maryland Theatre

Secretary—Mr. McMann, Independent Amusement Co.

Advisory Committee—G. Barrie, Mr. Perry, Mr. Robideau.

The remainder of the meeting was very lively in many respects, and much discussion was in order. However, the big thing was that the theatre men in Montreal have gotten together and succeeded in forming an association, which it is hoped will continue to prosper.

Toronto.—The Family Theatre, Walkerville, Ont., according to latest news received, has been entirely destroyed by fire. No cause as yet has been assigned for the disaster.

The employees of the Shipping and Poster Department of the Canadian Universal Film Co. made a very unique and pleasing presentation to Messrs. Hague and Lennon, Canadian managers Universal Film Co., on Saturday, Dec. 23d. This was in the form of cigarette holders and cigarettes, which were to show the appreciation of their employees for the treatment accorded them.

This has been a busy week in the head office of the Canadian Universal Film Co., owing to the fact of Mr. Hazza, manager of the Winnipeg Office and Mr. Finch from Vancouver, both being in town. Mr. Hazza reports business as being exceptionally good in his territory and prospects never brighter. Mr. Finch states that business in Vancouver is not nearly so good as it should be, owing to the fact that the supply of films greatly exceeds the demand and that censorship is unusually severe.

The Publicity Department of the Universal Film Co. are conducting a contest in the Toronto and Montreal papers in connection with the new serial "The Purple Mask." The idea is a contest for limericks which contain the names of Francis Ford, Grace Cunard and "The Purple Mask." The winners will receive large personally autographed photos of these two popular stars and judging by results up to date the idea will be success.

The first Canadian movies taken in the air have been completed by Mr. William James, a local Toronto photographer, above Long Branch on the north shore of Ontario. The flight was made under the auspices of the Curtis Aeroplane Co.

MINNEAPOLIS LETTER.

By JULIUS BERNHEIM.

ONE of the big events in the Twin Cities took place on December 3, which marked the opening of the New Palace Theatre in St. Paul. This beautiful playhouse is owned and controlled by the Northwestern promoters, Reuben & Finkelstein, and represents an investment of approximately three-quarters of a million dollars.

The New Palace Theatre is without a doubt one of the most beautifully decorated theatres in the Northwest, and has a seating capacity of nearly 3,000. It is devoted to vaudeville and motion pictures, meaning of course, Universal movies.

The Reuben & Finkelstein interests have also arranged for the Universal pictures at their Minneapolis playhouse, the New Palace, which conclusively proves the popularity of the Universal program in the Twin Cities.

It is a hard task to-day to please 90 per cent. of the exhibitors, so it will be of interest to know that never before has the Laemmle Film Service of Minneapolis received as many complimentary letters on their booking and poster departments as at present.

These two departments have been reorganized by the local manager, Mr. J. F. Cubberley ,and are certainly delivering the goods. Every sheet of paper and other publicity matter is sent out one week in advance.

THE MOVING PICTURE ORGANIST

By M. WINKLER.

THE Moving Picture Organist has a constantly widening field of activity owing to the increasing number of houses installing modern pipe organs. A good three-manual pipe organ is an ideal instrument for photoplay use. In a single instrument played by one performer, it approximates the wide range of color and expression of the orchestra and, where even a good conductor's men do not always respond on the instant to his lead, an able organist can immediately call forth from the keys the exact variations of mood and tempo the changing picture projection demands. Far more is required of a moving picture organist than of the church organist. The latter's service work is practically the same, year in year out, and his instrument is largely used for accompaniment. In motion picture work the symphonic character of the organ is emphasized. The motion picture organist needs a greater technique, a more ready adaptability, a keener sense of dramatic and musical values than his brother in this church. And not only must his repertory be larger—for it is drawn from overtures, ballets, operas, oratorios, songs and the music of all individual instruments—but his musical sympathies must be broader, he must have more imagination and greater readiness. These qualities are literally forced upon him by the conditions of his work. Yet once he has "found himself" in this new field, not only does a wider and more interesting vista of musical endeavor open before him, but he is assured of a more remunerative return for his labors.

AN OPERA SINGER ON THE PROGRAM

WHEN the Universal Film Company wants a Frenchwoman for a part in a film production, they are apt to send for Madame Yolande Duquette. Her latest part is that of the wife of the theatre manager in the Bluebird Photoplay "The Honor of Mary Blake," in which Violet Mersereau is starred. For this role, Madame Duquette was borrowed for Bluebird Photoplays by Director Edwin Stevens. She has often played in the support of Miss Mersereau in shorter pictures made a short time ago for the Universal program. Among them is the Gold Seal three-reel picture "Souls United," which will be released on next week's program.

Madame Duquette was born in Strasbourg, which, though German, is full of families of French descent. Hers is such a one. She developed a voice, and was a student at Strasbourg Conservatory, where she graduated. Later she went to London and was a pupil of the famous contralto Madame Albani. For two seasons she was a member of Oscar Hammerstein's London Opera Company, in the big opera house which he built to rival Covent Garden, the Royal Opera.

Yolande Duquette.

Madame Duquette has appeared in pictures for many companies, among them Fox, World, Peerless, etc., and is noted for her graceful gestures, and for her carefully composed costumes.

UNIVERSAL BUYS SCRIPTS of CELEBRATED AUTHORS

ALL critics of motion pictures are agreed on one point, namely that the greatest need of the industry is better stories. Production and players have improved to a degree which is astonishing, when one considers the youth of the film play, but it seems as if the material to work on, the plays themselves, had not kept pace in development with the mechanical and theatrical side of the profession.

The Universal Film Co. has taken a step which will do much to improve their output in this respect. They have just completed arrangements, through the Authors' Association Agency, for the purchase of 300 scripts.

The scripts are ready for immediate production, and include 1, 2, 3, and 5-reel stories. Among the authors whose work has been purchased, are such famous names, as C. C. and A. M. Williamson, as well as Epes Winthrop Sargent, Burton C. Durand, Harry Chandlee, Shannon Pyfe, Emmett Campbell Hall, Lawrence McCloskey, Elizabeth Carpenter, Adrian Gil-Spear, and Anita Loos. The sum paid for the scripts runs into an enormous figure.

NEW ENGLAND UNIVERSAL EXCHANGE WARMS NEW HOME

THE New England Universal Film Exchange, of Boston, Mass., in order to celebrate their arrival at their new quarters, situated at 13-19 Stanhope Street, gave a party to the children of the Catholic Home for the Destitute, on Tuesday, December 26th. Needless to say, the kiddies had a delightful time, as may well be judged from the accompanying photograph. The flashlight seems to have frightened some of them into hiding under their coats, but as soon as the exchange cameraman started turning his crank to take a movie of the children, they were themselves again, and endeavored to pose as prettily as possible.

Kiddies of the Catholic Home at Exchange Party.

The exchange ran off a number of pictures for their appreciative guests, who were shrewd critics and enjoyed the plays immensely. Between pictures they sang, and a light supper was served.

The party was a splendid housewarming for the Universal's new fireproof building.

TRUCK ENDS RUN AT BIG U

AFTER having negotiated all kinds of roads and facing conditions that a truck in ordinary service never would meet, the little Republic Dispatch — the first of the 1500-pound models — rolled into Universal City, showing a total of 4078 miles from Alma, Mich.

At the gates of the film capital the truck, driven by Lester Poyer, was met by an escort of Republic owners with trucks and touring cars, and after moving pictures had been made for the Universal Animated Weekly, the party was piloted through the big studios with the Dispatch leading the way. They had no trouble in making the test run from the Michigan factory to U City.

"Bloodhounds of the North"

BIG U Two-Reel Drama. Produced amid some of the most beautiful scenery in the United States, by Allen Dwan. A story of the loneliness of women exiled through the fault of their men.

CAST.

The Embezzler	William Lloyd
His Daughter	Pauline Bush
The Refugee	James Neill
Captain of Mounted Troopers,	M. J. MacQuarrie
Lieutenant	Lon Chaney

THIS is a story of the most picturesque corps in the New World, the Royal Canadian Northwest Mounted Police—to give them their full, imposing title. The captain and his two lieutenants are sent into the mountain fastnesses to arrest an embezzler, who has taken refuge among a colony of law-breakers. Their innocent womenkind, forced into exile with them, are the chief sufferers, for through no fault of their own, they are cut off from civilization. Some of the most beautiful scenery in the United States has been used for the background of this strong story by Director Allen Dwan, who, with the collaboration of his cameraman, has produced pictures which are equal to any scenic effects ever recorded by the camera for our delight. It is doubtful if the effect of mountain mist, melting in the first rays of the rising sun, has ever been reproduced as in this Big U picture. An outline of the story runs as follows:

In an out-of-the-way spot in the mountains, a colony of refugees has gathered for mutual aid and protection. They are men from the United States and Canada, who are wanted for various crimes. One day, a man who is being sought for embezzlement arrives at the colony with his daughter Pauline. The embezzler is a man of brains and a natural leader of men. Thus, to James' chagrin, he becomes virtually the leading spirit in the colony.

In the meantime, two members of the Northwest Mounted Police, Lon and Mac, are on the embezzler's trail. As they near the colony the embezzler, without James' knowledge, stations his men and instructs them to fire on the mounted police.

As Lon and Mac have only revolvers, they are easy prey to the refugees with rifles. Mac is wounded. The embezzler's daughter takes him to her cabin. On one occasion the girl leaves the cabin and confers with her father. Lon follows her and learns her secret—that her father is the man they are seeking.

Believing that he has the girl at his mercy, Lon makes advances to her. Mac interferes because he, also, has fallen in love with Pauline. Lon then tells him of the girl's father. Mac's duty is plain to him. He goes to James and demands the surrender of the embezzler. James complies, and Mac arrests Pauline's father. The girl then appeals to Lon, promising him everything if he will save her parent.

Lon lifts his revolver to shoot Mac. However, other refugees watch the arrest of the embezzler and mistake Lon's intention. Lon is shot, and as they shoot at Mac the embezzler is shot and killed. They are about to finish their work when another man of the mounted police comes up and covers them, while Mac disarms them.

The picture fades out as the helpless girl looks from her dead father to Mac—a man she can respect, and has already learned to love.

WORLD'S CHAMPION SKATERS POSE FOR UNIVERSAL.

THE ice skaters, Earle Reynolds and Nellie (Donegan) Reynolds, winner of several International World Championships in every part of the world, recently posed exclusively for the Universal cameraman, and in Animated Weekly Number 54 there will be seen their original dance creation, La Bohemian, which created a sensation.

Fancy ice skating stunts, including The Aeroplane, the most dangerous ice skating feat in skating art, posed, originated and executed by the Reynolds, is another treat of this feature, including both ice and roller skating scenes.

Carter De Haven in "His Little Room Mate"

VICTOR Two-Reel Comedy. Story by Henry C. Warnack. Scenario by Harry Wulze and Maie Havey. Produced by Carter De Haven, who also plays the lead.

CAST.

Carter	Carter De Haven
His Father	Ed Clark
The Girl	Madge Kirby

IT took four clever people to concoct the completed product which is presented to Universal patrons under the title of "His Little Room-mate," as a Victor comedy. Henry C. Warnack wrote the story in the first place. Then Harry Wulze and Maie Havey put it into scenario form, and Carter De Haven produced it and played the lead. There is a proverb which says that too many cooks spoil the broth, but in this case it proves itself to be a variable quantity, for the resultant broth is very palatable indeed. An outline of the story runs as follows:

Carter, at college, plays a trick on a professor by putting a skeleton in his bed. In doing so he knocks a vase out of the window. It strikes a girl below and she loses her memory. Carter thinks she is dead and carries her into his room. She recovers, however, and he finds himself the guardian of a very pretty orphan, who can recall nothing of her past. Carter has a terrible time keeping her hidden from the sight of the professor and his classmates, and is forced to spend his nights sleeping out on campus. One day, the maid, who secretly hopes to make a hit with Carter, discovers hairpins on the floor of his room, and she at once draws conclusions. She hurries to the professor and relates the story of her find. The professor listens and goes with her to make a search. In the meantime Carter has been forced to furnish a wardrobe for his adopted daughter, and the situation becomes so hot that he tries to make her leave. But, as she does not know where to go, or he where to send her, he is forced to keep her secretly in his room. The snooping professor learns the truth and orders Carter and the girl to leave. They do so, but not until Carter has had a battle with the professor and taught him some manners. Carter marries the girl and takes her home, secretly fearing she will turn out to be a missing mother of a pair of twins. His father and mother will not accept the girl as their daughter-in-law, till the real father turns out to be an old friend of Carter's father, and a wealthy oil magnate, when everything is settled in a satisfactory manner.

DIVERSIONS OF THE JOKERS.

THE principal diversion of the Universal Jokers on cloudy or rainy days, when it is impossible to work on exteriors, is playing checkers. Director W. W. Beaudine undertook to play the game a week or two ago with his Jokers, and was badly beaten. So he adopted the habit of cutting out the checker column of the daily papers to make a study of the different moves. As a result he claims now to be highly proficient and is willing to meet all comers, his particular challenge being directed against Gale Henry or William Franey, the star checker players "on the lot."

Miss Henry and Mr. Franey believe in innocent diversion and they declare that they will come to the front and centre with a new dance that will startle the world. The laugh-makers have been practising daily for the "Hokum step," which is a conglomeration of modern and eccentric dancing. Probably they will introduce the dance in some future comedy, but they propose to be ready for any charitable entertainment in Los Angeles, which may require performers.

GEM AMUSEMENT CO.

OPERATORS AND ORGANIZERS
OF MOTION PICTURE THEATRES

14-16 S. 6TH ST.

ST. LOUIS, MO.

December 29th,
1 9 1 6.

Mr. B. Rosenthal,
Universal Film & Sup. Co.,
St. Louis, Missouri.

Dear Sir:-

I hand you herewith several house reports on a number of photoplays that I have personally paid considerable attention to. My main reason for watching very closely what we have used in the past three or four weeks is for the following reasons:

The Gem Theater some five years ago was one of the greatest successes as a picture house in the city of St. Louis, but like a number of other houses it went back and was finally closed for a period of about three years, when the writer was finally induced to open it up some two months ago. From the day we opened the house we used the entire output of the Universal Exchange, first run in the down town district, and there is no question of doubt in the writer's mind, from the rapid growth of our business, that within the next thirty days the Gem will be playing to capacity business, and I can say that 75% of the credit is due to Universal film. I have spent some 6 to 8 years in the picture business and I want to say that to-day the Universal is one of the best, cleanest and well balanced programs on the market, barring all competition, and there is not words that will express the quality of the L.K.O. comedies and as a money getter it has no equal. This might be placing the matter somewhat strong but the opinion is based from an unbiased standpoint.

Very respectfully,

WESTERN AMUSEMENT & INVESTMENT CO.

T. P. Goll,

Manager.

"Brute Force"

The circuit rider is captured.

Bess and Tess are confidants.

BISON Two-Reel Mountain Drama. Story by Eustace Hale Ball. Scenario by Earl R. Hewitt. Production by A. W. Rice. A tale of the dramatic interruption by fire of a forced marriage.

CAST.

John Clayborn	Geo. Pearce
Lew Sanderson	Jas. Farley
Bess Harding	Jane Bernoudy
Hank Harding	Mr. Hahn
Tess	Miss Hallenbeck

THIS is a mountain drama, produced amid beautiful West Coast scenery by A. W. Rice, from the story by Eustace Hale Ball, adapted for the screen by Earl R. Hewitt. In it George Pearce, an actor with a reputation in the "legitimate," and Jane Bernoudy, who has appeared in so many Universal releases, have the leading roles. A forced marriage is the culminating scene of many exciting episodes. The circuit rider has been captured by the moonshiners, and they try by torture to make him perform the ceremony between the girl Bess and the head of the outlaws. When they find that pain has no effect upon his resolution not to desecrate the marriage service, they turn their attention to the girl, and twist her arm unbearably until she is about to give her consent to be married to the ruffian. Just in time, the arriving officers succeed in firing the house, and in the subsequent disturbance, the circuit rider rescues the girl. The fire scenes are managed with astonishing realism, and some startling effects are produced. A short outline of the story follows:

John Clayborn has been absent from a small mountain town for some time and when he returns he is an ordained minister. Tess' uncle, old Hank Harding, who owns a large farm, is not very much enthused over ministers as he likes his booze too well. Harding's daughter, Bess, is very devoted to her father—so much so that she will not leave him to marry Lew Sanderson, who is continually asking for her hand.

Lew is a rascally sort of chap and while he does care for Bess, the wealth which she will inherit from her father has much to do with his infatuation. He plies the old man with moonshine, as he is operating several distilleries.

Lew does not appreciate the arrival of Clayborn, as he realizes that Bess likes him as does Tess, but Clayborn considers the latter but a child. Lew is plotting to gain his ends and when Bess promises her father that she will not marry as long as he lives, Lew builds three or four stills on Harding's place and then informs the revenue officers that Harding is operating stills and the officers are sent to arrest him.

During his calls, Clayborn visits the home of one of the men who is dying and has worked for Lew and been mistreated. He tells him of the plot and Clayborn arrives at the station just in time to meet the officers and explain that it was only a trick against Harding. Lew had laid his plans well. He had taken a couple of jugs of moonshine to Harding's, plied him with drinks, until he was in a drunken stupor and left another jug beside him. Clayborn secures the aid of Bess and they destroy the stills, but the old man, hearing a noise, takes his gun and shoots Clayborn in the arm.

That night, Lew sends word for Bess to meet Clayborn at a certain house and sends word to Clayborn to meet her at the same place. When the minister arrives, he is beaten and taken to the loft; when Bess arrives she learns of the ruse that has been played upon her and Lew demands that she marry him or he will have her father sent to prison. He threatens Clayborn with damaging Bess' name if he will not marry them.

Just as he is on the point of performing the ceremony, the officers fire the house. Clayborn rescues Bess from the burning loft, and, at the risk of his own life, drags Lew from the burning building, but he later dies. Tess for a time is heartbroken because she has lost the minister whom she has learned to love, but she sees that she must resign him to Bess. The circuit rider and Bess are married as soon as she has been somewhat consoled for the death of her father. So all ends well after the excitements and obstacles of their courting.

STORIES OF THE ONE REEL PHOTOPLAYS

"TREAT 'EM ROUGH."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

CAST.

Jack	Eddie Lyons
His Wife	Priscilla Dean
Dave	Lee Moran
His Wife	Edith Roberts

Jack and Betty are married and Dave and Helen are married. But several years before, rumors were rife to the effect that Jack cared for Helen and Dave cared for Betty. So that as Jack gives Betty a very scanty kiss the latter feels in her heart that Dave would have been far more affectionate to another. And in the case of Helen, the same sentiments abide. And the two men are business partners, too.

Helen protests vigorously against Dave's going on a fishing trip with Jack. She therefore writes a note to Jack pleading with him to dissuade Dave from going and signs herself, "for auld lang syne, Helen."

Betty, finding herself without money, goes to the office, sees the signature, takes a taxi by mistake with Dave and they arrive in time to see Jack caring carefully for Helen, who has sprained her ankle. There is trouble to pay until a young grizzly happens along and solves the difficulties beautifully.

"THE MASKED CUPID."

Victor Comedy.

This is a comedy in which an irate husband thinks better of giving his wife a new frock and returns home to say so when their maid's steady decides to steal some jewels. Adventures meet Mr. Husband on his way home and the officers, following him, arrive in time to get him and the steady, who hasn't succeeded in getting the jewels, but some baby clothes which Mr. Husband does not know are in the course of construction. The happy news dispells tears and the officers, while an O-Cedar mop wipes up traces of trouble.

"MR. FULLERPEP—HE GOES TO THE COUNTRY."

Powers Com. Cartoon (Split Reel).

Mr. Fullerpep, tired of city life, goes to the country and with him goes a flivver. Both nearly never get back and their adventures cover much ground and fun.

UNIVERSAL SCREEN MAGAZINE NO. 5.

This animated reel, filled with the world's activities, contains a Physical Culture Course given by a woman authority in which are seen twenty-minute daily exercises for all parts of the body; Our Dumb Friends, which shows the dishonest feeding of chickens and how to tell a bad from a good one; Engineering, the loading of vessels, showing how time and labor are saved; a Domestic Science course, after which any husband can make a good waffle, and the Travelogue, in which the central section of New York City is visited. There are views of the best hotels, street scenes, railroad stations, the Public Library, Fifth Avenue, homes of the best known men and women in the world and comedy aplenty in the scenes "How the City Looks to the Strange Visitor."

These last scenes are taken from new angles and show the traffic of New York as it is seen from unusual viewpoints. The resulting comedy is far too amusing to describe. These various features make Issue No. 5 of the Screen Magazine the best yet. It is steadily improving and beats its own record with every number.

"BARRED FROM THE BAR."

Joker Comedy.

Story by Karl R. Coolidge.
Scenario by Karl R. Coolidge.
Produced by William Beaudine.

CAST.

Bill	William Franey
Tessie	Lillian Peacock
The Boss	Milburn Moranti
Leader of Anti-Saloon League,	Gale Henry

Bill has been admitted to the bar and is now serving drinks for himself. He's in love with Tessie Tuff, but the boss tells him of the day when he was lured to the big city by one, Gale, and there left to starve. So, Bill spurns Tess and goes out to carry a banner for the saloon and collides with a banner carrier for the Anti-Saloon Parade. Bill gets to his feet, not knowing he has grabbed the wrong banner and thereby brings the women of the Anti-Saloon League into the saloon and the boss recognizes his own long lost wife in Gale, the leader of the ladies. Tess fails to see the joke and a fight and some very funny handling of the furniture ensues.

Graphic and characteristic expression of the imaginative humor of Hy. Mayer in his drawings for the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE LITTLE REBEL'S SACRIFICE."

Big U Drama.

Edith Eldridge, daughter of Colonel Eldridge, disguises herself as a boy to enlist with her brothers in the Confederate Army. Her identity is discovered and she is rejected. Federal raiders burn the Eldridge house and Edith's father is killed. To avenge the murder, Edith turns spy for the Confederates. She goes through the swamps to the headquarters of General Johnson. The General pleads with her to give up her perilous undertakings, but she insists. Alone she enters the Union lines near the quarters of Lieutenant Phillips. She feigns illness and the officer carries her to the quarters. Slowly but surely Lieutenant Phillips is falling in love with Edith. She plans to secure the outline map of the Union fortifications entrusted to Phillips. By betraying her faith she secures them and makes her escape.

She safely gets the papers to the Confederate general.

As a result of the information the Confederates make an attack. During the battle, Edith sees both her brothers killed. She witnesses the danger of a Confederate ammunition wagon and attempts to drive it across the stream. The Confederates are repulsed and Lieutenant Phillips captures Edith, and takes her back to the Union camp as a prisoner.

A friend of Edith's goes to the governor and pleads for Edith's pardon. After telling the governor Edith's story from beginning to end, the governor tells him that he will think it over and will let him know shortly.

About two days later Edith is pardoned and she meets Phillips and the two live for each other.

"PUTTING ONE OVER ON IGNATZ."

Victor Comdy.

Written and Produced by Capt. Leslie T. Peacocke.

CAST.

Maudie	Alida Newman
Tottie	Peggy Custer
Bud	Al McKinnon
Monty	Eugene Walsh
Ignatz	Walter Belasco

Maudie, a beautiful leading lady, has a wonderful tooth set with a diamond and reputed to be the gift of royal blood. The manager of the company absconds with all the cash, leaving the entire chorus stranded far from home.

Bud, the comedian, collects all the money in the crowd, which does not amount to $1, and sends one of the boys with Maudie to Ignatz's store to make a small purchase.

Ignatz is impressed by the tooth. Later, Bud sends Monty, the juvenile, to the store and Bud with Maudie visit Ignatz and tell him that Maudie has lost her diamond tooth worth $1,000, and offer him $500 if he can find it. She thinks she lost it in his store. They promise to return at a certain time to see if he has been successful in finding it.

Then comes Monty and tells Ignatz that he has found a diamond tooth—which Maudie has removed—in the bag of walnuts which he had purchased and the old man persuades him to sell it for $250.

With the money, the troupe proceed to the station. Ignatz appears and they are forced to run for their train, pursued by the tearful victim.

"IN THE LAND OF THE SON OF HEAVEN, AS SEEN BY DR. DORSEY."

Powers Educational (Split Reel).

The spectator thrills with Dr. Dorsey in "The Land of the Son of Heaven," the latest educational Powers' release. The far-famed temples of the sun-kissed land, the wonderfully heavily carved temples, in and out-of-door scenes in Peking and street scenes and festivities with their attendant ceremonies make the feature resplendent.

"HEARTSICK AT SEA."

L-Ko Komedy.

With Dan Russell as Mr. Dinty Doozleberry, supported by Katherine Griffith, Wm. Irving, E. Liserani and Vin Moore.

Mr. Dinty Doozleberry gets a letter from his uncle which informs him that he has left him $2.60, and so he starts to Hong Kong, China, to collect. A man and his wife are on the boat which Mr. Dinty Doozleberry adroitly takes passage on and trouble starts when he tries to serve them soup. Of course, he's put in the kitchen when he can't pay his fare. The chase after Mr. Dinty Doozleberry finally is staged on an aeroplane and some mighty good pictures and very funny situations are the result.

"HOMELESS."

With Matt Moore and Jane Gail.

Laemmle Drama.

A beautiful pet dog, the greatest treasure of his mistress, while out riding one day in his mistress' automobile, is suddenly attracted by the sight of a cat. He jumps from the auto to chase the feline. During the pursuit the collie is lost and tormented by two small boys, who tie a tin can to his tail and chase him, keeping him running for all he is worth. Later he is rescued by a ragged boy, whose home is any place in which he can lay his head. Upon restoring the dog to his mistress the boy is rewarded by a good home and good opportunities.

KING BAGGOT REVISES "ABSINTHE."

KING BAGGOT, who recently purchased the negatives of "Absinthe" in which he starred, and for which he is now selling the State Rights, gave an interesting explanation of his revising that great photoplay. He said that from his extensive traveling over the country he had come to the conclusion that the exhibitors and the public were tired of the white slave and sex pictures and would appreciate a photoplay that would get away from those subjects. He had in mind the picture "Absinthe" which touched such a responsive chord a few years back, and strove to duplicate or surpass the success attained by it. After several months of work, he decided the only thing to do would be to reissue "Absinthe." He then purchased the negatives from the Universal Film Company and commenced his work of reconstruction. Many scenes which were not essential were deleted while many forceful new ones were added. New titles were added as were many scenes of actual fighting taken in Europe. "Absinthe' in its new form is doubly gripping and forceful. The state rights are selling rapidly.

"UP THE FLUE."

L-Ko Komedy.

Mr. Shoestring was a burglar, and he made a sad mistake when he robbed a lady of her jewelry and presented it to her daughter.

When the lady recognized the donor and linked him with other "affairs," a series of incidents furnish lots of fun until the police arrive.

Front cover of new song.

PURPLE MASK INSPIRES ANOTHER SERIAL SONG

TED BARRON, popular young song writer, responsible for innumerable hits, including "Liberty," "On Honolulu Bay," "Lull Me to Sleep," and other "best sellers," has just completed a new and rollicking number, "The Girl in the Purple Mask," inspired by the smashing Ford-Cunard Universal serial of love and mystery, "The Purple Mask."

Clever lyrics by Harry Ralph and autographed cover portraits of Grace Cunard and Francis Ford, all done in purple, add to the attractiveness of this song number, every bar of which contains a "kick."

"There's another sensation in this city of white lights,
That makes food for meditation, on your way home late at night,
For a maid, whose face is hidden, 'neath a mask of purple hue
May, at any time unbidden, flash a gun and claim her due.

Chorus:

It's the girl in the purple mask,
Who set for herself the task
Of relieving men of all or a part
Of their ready cash, along with their heart."

Mr. Barron will be remembered as the composer of "Liberty," which was adopted by the "Liberty" Universal serial, as its official song. It was sung recently at the dinner in the Waldorf-Astoria tendered President Wilson, in honor of the illumination of the Statue of Liberty.

Episodes of "The Purple Mask," claiming admirers in every spot of the globe, inspired the song's composition by Barron, who wrote it in less than ten hours actual working time.

In addition to its merit as a composition, the song has unique advantages for exhibitors who are running "The Purple Mask" serial. The various clever plans for using the song may be obtained from any Universal exchange and copies may be secured there.

LIKED HIS SERVICE.

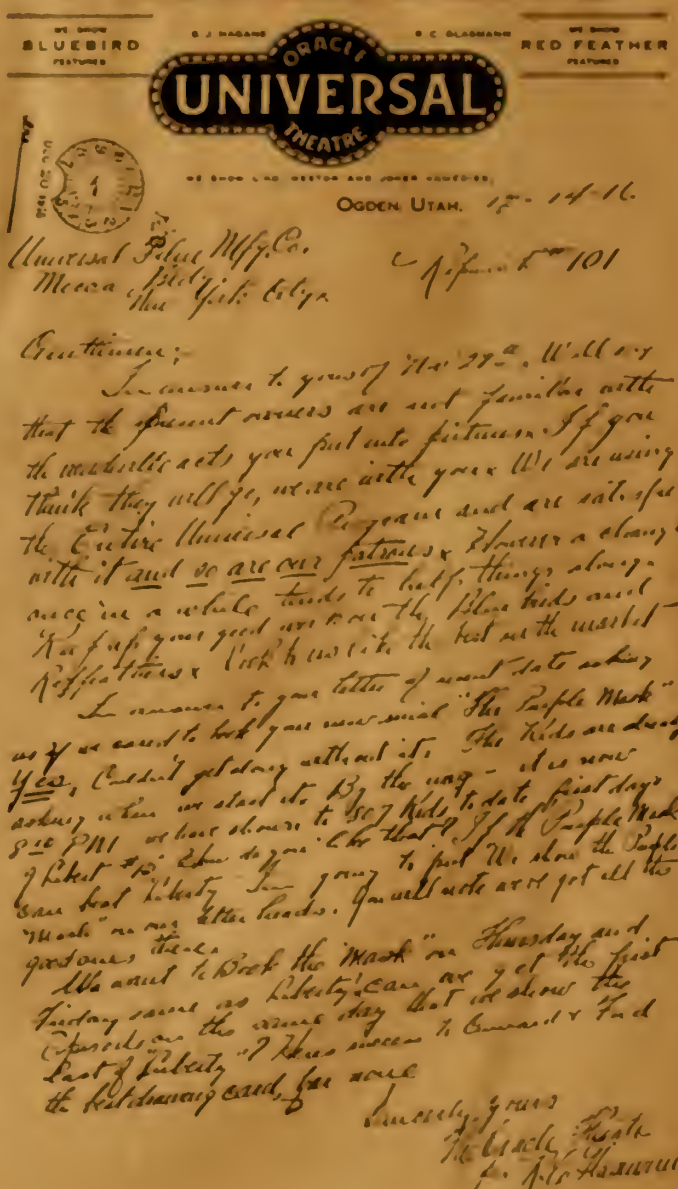
Dec. 26, 1916.

Laemmle Film Service, Minneapolis, Minn.

Dear Sir—Enclosed find check for "The Seekers" and comedy.

This certainly is a great picture—gave good satisfaction, and the comedy "Kill the Umpire" certainly made a hit here.

Yours very truly,
Osakis, Minn. E. H. VOSS.



State Rights
Now Selling

has been pronounced "The most powerful film drama ever shown on any screen." Produced under the personal supersion and direction of

LOIS WEBER

who counts among her successes such Box Office Winners as "Where Are My Children?" "Idle Wives," "Shoes," "Hypocrites," "Scandal"—and others is SUFFICIENT GUARANTEE for the drawing power of this production. Wonderful paper, and specially prepared advertising matter FREE to State Rights Buyers. "THE PEOPLE versus JOHN DOE" will cause a sensation in ANY city or town. It's clean, powerful, marvellously directed and tells the most gripping story ever filmed. Good territory now open. Write or wire the STATE RIGHTS DEP'T

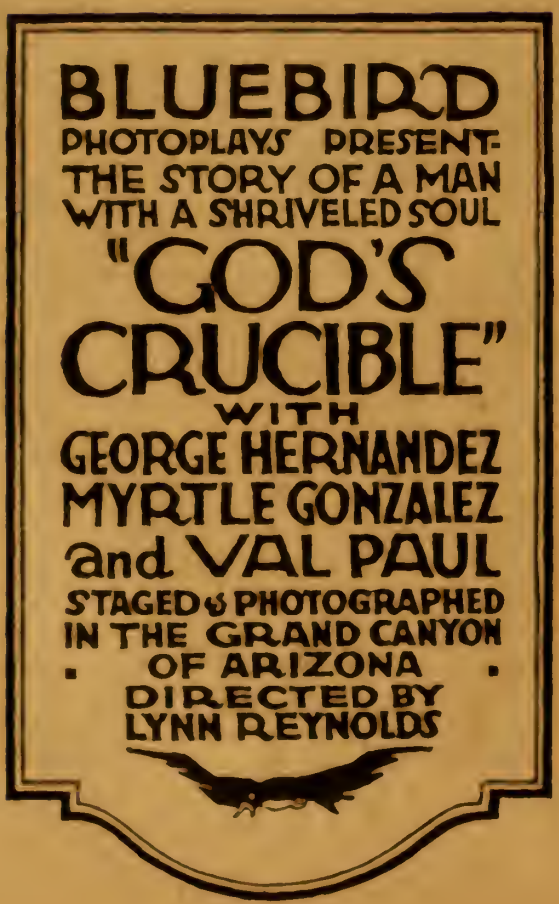
UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

Beyond all question "GOD'S CRUCIBLE" is one of the finest photoplays ever produced. Its background of the famous and awe-inspiring Grand Canyon is more lavish and stupendous than could ever be conceived or wrought by man; its story is of the appealing heart-interest type; the direction and acting are beyond criticism, and the whole one of the most gripping and absorbing photo-dramas ever shown on the screen. "GOD'S CRUCIBLE" will prove the greatest play you have ever shown. Book it now and prepare to advertise and boost it beyond anything you have ever shown.
Book through your local Bluebird Exchange, or Executive Offices Bluebird Photoplays (Inc.), Broadway, N. Y.



"THE BUBBLE of LOVE"

TWO-REEL Society Drama, written by E. M. Ingleton and produced by Douglas Gerrard. The story of a young man who overlooked the jewel of love until it was almost too late.

"THE BUBBLE OF LOVE," a two-reel Rex Society Drama, is the latest work from the producing hand of Douglas Gerrard. The story was written by E. Magnus Ingleton, prominent scenario editress at Universal City, and the scenario adaptation was made by Alice Von Saxmar. A strong cast supports Mr. Gerrard in the leading role, that of Jack Armstrong, a young man whose fancy and purse have been alike at the mercy of a heartless adventuress, while all the time at his very side the real love which was to broaden his life lay virtually hidden in the little ward whom he had saved from an accident. The story of the photoplay is as follows:

At one time, Jack Armstrong was very wealthy, but riotous living had left him almost penniless. He is very much in love with Daphne, a light, frivolous woman who appreciates a man for what he can give her—but to him she does not appear in this role.

CAST.

Violet	Ruth Clifford
Jack	Douglas Gerrard
Burton	Willard Wayne
Daphne	Betty Schade
Mrs. Seton	Nanine Wright

With his fortune gone, Jack writes her a note telling of his loss and also his love; asking if her love for him is great and big enough to help him start over again. He gives a last party to his friends at which time she is to give him her answer.

But, true to her nature, when Daphne discovers his change in fortune, she immediately transfers her affections to one, Burton Musgrove, who has made a clean up on the stock market. Daphne and Burton come to the party and arrive just in time to see Jack talking to Violet, "the mouse," an orphan girl whom he is educating. When later he attempts to explain about her, his friends only scoff at his story.

Daphne gives him her answer—she is to marry Burton Musgrove. Jack now feels that life is no longer worth living. Violet, whom he regards as a child, is in reality a woman and loves Jack. She divines that something is wrong and does not allow herself to be very far away from him—and well for him it is that she keeps this watchful eye upon him.

Jack arranges all his plans, but just as he is ready to drain a glass of poison, Violet dashes it from his hand and so saves his life. For the first time, he sees her as she is—a grown woman and realizes the love for him that she has in her heart.

UNIVERSAL CAMERAMAN ARRESTED AT TIA JUANA.

B. F. REYNOLDS, of the staff of the Universal Animated Weekly cameramen, was arrested at Tia Juana this week. Reynolds had been assigned to cover for the news pictorial some special events at the San Diego Exposition, and the following morning took a run over to Tia Juana in his automobile to obtain a little racing film. No sooner had Reynolds started to "set up" his camera than a Mexican policeman came along and took him into custody. "Take me to the American consul," said the cinematographer to the officer, "I'll give you $2."

The sight of the money caused the Mexican to open wide his sleepy eyes and instead of taking the cameraman to jail led he led him before Uncle Sam's representative, who sent the policeman back to the track and Reynolds back to San Diego—minus his $2. "It was worth it to keep out of the Mexican jail," remarked the news photographer when he told of the incident to his friends at U City.

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

DID you read what the regular stunt Editor said to you last week? Not the one who is writing this, but the real one, who hands you those clever stunts in every issue.

It told you that these stunts are selected for the man who can't advertise in newspapers. It told you that we try to get stunts that the man in the neighborhood theatre can use. It told you that we strive to please—all, but that we really sympathize with the man who couldn't attract people into his theatre with a circus procession, because he is on a side street, or in too large a town, or because of any one of a dozen reasons that you can easily imagine.

Now you know where our heart is. It's with the man who is anxious to make money running a moving picture house; who realizes that with the Universal Program money can be made in a moving picture house, but that sometimes there are handicaps that can be overcome if they are recognized and common-sense methods are employed to rause mit' em.

IN OTHER WORDS—TRY THESE STUNTS EVERY WEEK.

THE Red Feather for January 22d is entitled "Heart Strings," and was produced by Allan Holubar, the young actor-director, who has been giving us so many good things of late. This is the story of a little waif, who nestled her way into the heart of a bachelor doctor, and won him completely. The title suggests two ways of advertising the picture. One is for a street stunt. Have a well-dressed man with a big red heart pinned on the outside of his coat, walk through the streets, preceded by a little girl. From the heart on his breast there should be numerous strings, which she holds in her hand, so that she seems to lead him by them. If your theatre is so situated that a lobby display is more effective, then have a huge red heart suspended from the ceiling. From it have numerous strings, which should go to a picture of a little girl on one side, and to one of the doctor on the other. You can use posters, or have cut-outs made, just as you prefer.

THE Victor for January 25th is called "Black Evidence," and in it a crime is committed in a way that is really new. The clue in the case, is the trace which is left by the ink on a typewriter ribbon. From this the clever detective unravels the mystery. Here is an idea for putting this over. Have some posters made with "Black Evidence" on bold letters on them, and put them in widely separated places around the town, on a telegraph pole, on a barrel, on a fence. Between these posters have the sidewalks marked every little way with a big black spot. A man can do this for you, with some very liquid black paint or ink, if he lets a big brushfull fall from the height of his shoulder to the pavement. All the traces lead eventually to your theatre, of course, where a big announcement is awaiting the curious.

PERHAPS you would rather play up the Victor comedy for that day, especially if yours is a regular baseball town. It is called "The Black Nine," and is about how a ball-player saved himself from cannibals by pitching cocoanuts at them with the skill of an Alexander. A big colored man in a mixed costume, partly that of a ball-player and partly that of an inhabitant of the cannibal islands—with a grass skirt, for instance—would certainly cause some excitement.

ON Saturday, January 27th, there is a Laemmle drama called "The Blood-Stained Hand." Big blood-red hands, stenciled in prominent positions, on walks, fences, or barrels, with announcements under them, which tell just enough but not too much, would draw attention to the picture.

ON Sunday, January 28th, there is a fine Rex drama called "The Old Toymaker." It is about an old Dutchman, who comes to this country to make his fortune. His wife and child are lost at sea, and he makes a doll, which with the passing years comes to take the place of his baby in his mind. A good way to announce this would be to dress a little girl in the costume of a Dutch child—long, full skirts, with a bright-colored apron, wooden shoes and a winged white cap—and have her stand on a pedestal in the lobby, as if she were a doll. Have a man dressed to represent the toymaker, with a skull cap, long white hair, spectacles, and a big working apron on, wind up the little girl and show her off as if she were a mechanical doll. Every little while, when she needs a rest, he can carry her inside, and bring her out again when a crowd has collected.

PREPAREDNESS.

UNIVERSAL CITY was visited by a severe wind and rain storm the day before Christmas, the wind blowing at the rate of fifty miles an hour and the rain coming down in torrents all day.

Technical Director Barter, who watches the weather conditions closely, had anticipated the storm and had a large crew of men ready to take care of the important sets and properties on the various stages and in the field. This precaution saved the company from considerable loss. The wind played havoc with several of the lighter sets and tore a few of the diffusers to shreds. The damage was slight.

THIS WEEKS PROGRAM

MONDAY, JANUARY 15.

02087 RED FEATHER—"The Double-Room Mystery" (5 reel dr.) (Hayward Mack and Ed. Hearn). 1-3-3-6
02088 NESTOR—"Treat 'Em Rough" (Comedy) (Eddie Lyons, Lee Moran, and Priscilla Dean). 1

TUESDAY, JANUARY 16.

02089 GOLD SEAL—"The Prodigal Widow" (3 reels) (Edward Cecil and Neva Gerber). 1-3-6
02090 VICTOR—"The Masked Cupid" (Com.) 1

WEDNESDAY, JANUARY 17.

02091 IMP—"A Slave of Fear" (2 reel dr.) (Agnes Vernon and M. K. Wilson). 1
02092 L-KO—"Heartsick at Sea" (Com.) (Dan Russell). 1
02093 UNIVERSAL ANIMATED WEEKLY—Weekly No. 55.

THURSDAY, JANUARY 18.

02094 VICTOR—"Putting One Over On Ignatz" (Com.). 1
02095 BIG U—"Bloodhounds of the North" (2-R. Drama) (Pauline Bush, Allen Forrest, Lon Chaney). 1-3-6

FRIDAY(JANUARY 19.

02096 VICTOR—"His Little Roommate" (2 reels) (Carter De Haven). 1-3-6
02097 UNIVERSAL SCREEN MAGAZINE—Issue No. 5.
02098 BIG U—"The Little Rebel's Sacrifice" (Drama) (Ethel Grandin). 1

SATURDAY, JANUARY 20.

02099 BISON—"Brute Force" (2 reels) (George Pearce and Jane Bernoudy). 1-3-6
02100 JOKER—"Barred From the Bar" (Comedy) (Wm. Franey and Gale Henry). 1
02101 LAEMMLE—"Homeless" (Dr.) (Moore and Gail). 1

SUNDAY, JANUARY 21.

02102 REX—"The Bubble of Love" (2 reels) (Douglas Gerrard and Ruth Clifford). 1-3-6
02103 POWERS—"Mr. Fullerpep—He Goes to the Country," and "In the Land of the Son of Heaven," as seen by Dr. Dorsey. 1
02104 L-KO—"Up the Flue" (Kom.) (Billy Armstrong). 1

WEEK OF JANUARY 15.

02105 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford In "The Purple Mask" (Episode No. 4)

NEXT WEEK

MONDAY, JANUARY 22.

02106 RED FEATHER—"Heart Strings" (5 reel dr.) (Allan Holubar and Maud George). 1-3-3-6
02107 NESTOR—"A Macaroni Sleuth" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 23.

02108 GOLD SEAL—"Souls United" (3 reels South African dr.) (Violet Mersereau). 1-3-6
02109 VICTOR—"The Honeymoon Surprise" (Com.) (Fred Church and Eileen Sedgwick). 1

WEDNESDAY, JANUARY 24.

02110 L-KO—"The Battle of 'Let's go'" (2 reel com.) (Dan Russell). 1-3-6
02111 UNIVERSAL ANIMATED WEEKLY—Weekly No. 56.
02112 BIG U—"The Red Goddess' (drama) (Mona Darkfeather). 1

THURSDAY, JANUARY 25.

02113 BIG U—Ben Wilson In "A Wife's Folly" (2 reel Sea dr.) (Edna Hunter). 1-3-6
02114 IMP—"Black Evidence" (Dr.) (Kingsley Benedict and Lois Wilson). 1
02115 VICTOR—"The Black Nine" (Com.) (Billy Mason). 1

FRIADAY, JANUARY 26.

02116 IMP—"The Fugitive" (2 reel Crook dr.) (Louise Lovely). 1-3-6
02117 VICTOR—"Hell by the Enemy" (C.) (Pat Rooney)). 1

SATURDAY, JANUARY 27.

02118 BISON—"The Daring Chance" (2 reel Western dr.) (Wm. V. Mong and Nellie Allen). 1-3-6
02119 JOKER—"Love Me, Love My Biscuits" (Com.) (Gale Henry and Wm. Franey). 1
02120 LAEMMLE—"The Bloodstained Hand" (Drama). 1

SUNDAY, JANUARY 28.

02121 REX—"The Old Toymaker" (dr.) (Allan Holubar and Leah Baird). 1
02122 POWERS—"Boomer Bill's Awakening" (Com. Cart.) and "Behind the Great Wall of China" Dorsey Ed.
02123 BIG U—"A Jungle Tragedy" (2 r. Animal dr.)

WEEK OF JANUARY 22.

02124 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford In "The Purple Mask" (Episode No. 5) "Ablaze In Mid-Air" (Two reels). 1-3-6

THE WEEK AFTER

MONDAY, JANUARY 29.

02125 RED FEATHER—"Love Aflame" (5-reel dr.) (Ruth Stonehouse and Jack Mulhall). 1-3-3-6
02126 NESTOR—"Why, Uncle" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 30.

02127 GOLD SEAL—"June Madness" (3-reel dr.) (Roy Stewart and Wadsworth Harris). 1-3-6
02128 VICTOR—"Some Baby" (Novelty) and "Nellie, the Fireman's Daughter" (Com.) (Split reel). 1

WEDNESDAY, JANUARY 31.

02129 L-KO—"Faking Fakirs" (2-reel Com.) (Phil Dunham). 1-3-6
02130 UNIVERSAL ANIMATED WEEKLY—Weekly No. 57.
02131 BIG U—"The Gold Lust" (Drama). 1

THURSDAY, FEBRUARY 1.

02132 VICTOR—"It's Cheaper to be Married" (Com.) (Babe Sedgwick). 1
02133 UNIVERSAL SPECIAL—"The War Waif" (2-reel war drama) (Allan Holubar and Zoe Rae). 1-3-6
POWERS—No release this week.
02134 IMP—"The Diamond Thieves" (Detective dr.) (Robert Leonard and Margarita Fischer). 1

FRIDAY, FEBRUARY 2.

02135 IMP—"The Forbidden Game" (2-reel Underworld dr.) (Edward Hearn). 1-3-6
02136 UNIVERSAL SCREEN MAGAZINE—Issue No. 6.
02137 VICTOR—"The Hero of Bunko Hill" (Com.). 1

SATURDAY, FEBRUARY 3.

02138 BISON—"The Boonton Affair" (2-reel Mountain Dr.) King Baggot). 1-3-6
02139 JOKER—"His Coming Out Party" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, FEBRUARY 4.

02140 IMP—"Diamonds of Destiny" (Dr.) Louise Lovely) 1
02141 POWERS—"Mr. Fuller Pep—His Wife Goes for a Rest" (Com. Cart) and "In North China" as seen by Dr. Dorsey (Ed.) (Split reel). 1
02142 IMP—"When New York Sleeps" (2-r. Crook dr). 1-3-6

WEEK OF JANUARY 29.

02143 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford In "The Purple Mask" (Episode No. 6) "The Silent Feud" (Two reels). 1-3-6

MUSIC FOR "DOUBLE ROOM MYSTERY" —WEEK OF JANUARY 15

"*Creepy Creep*," by Tyers, is the Theme.

REEL I.

1. "*New Era*," Overture, by Heed, until "Silver Joe and his side partner." 2. "*Mysterioso*," by Lake, until "The chase after the burglars." 3. "*Agitato No. 4*," by Becker, until "Silver Joe and his pal." 4. "*Rustling Leaves*," by Koehler.

REEL II.

5. Continue "*Rustling Leaves*," until "Hello, boss, hold your paper," etc. 6. "*Tendresse*," by Ravina, until "The ice man," etc. 7. "*Intermezzo*," by Arenski, until "I'm going to tell you a little story." 8. "*Melody*," by Kretschmer.

REEL III.

9. Continue "*Melody*," by Kretschmer, until "In the meshes of the law." 10. "*Adoration*," by Barnard, until "Innocent or guilty." 11. "*To Spring*," by Grieg, until "I got you out," etc. 12. "*Fantasia*," by Bach, until "Come on, Silver." 13. "*Mysterioso Agitato*," by Becker, until "Susanne, trust me." 14. "*Rustle of Spring*," by Sinding.

REEL IV.

15. Continue "*Rustle of Spring*," until "Say, that thing makes me nervous." 16. "*La Reve*," by Golterman, until "Eight, nine, ten." 17. "*Dolorosa*," by Tobani.

REEL V.

18. Continue "*Dolorosa*," until "Second offenders are always guilty." 19. "*Reverie*," by Arnold, until "Mister, you're flirting with death." 20. "*Last Spring*," by Grieg, until "Letter." 21. "*Flirtation*," Intermezzo, by Meyer Helmund until end.

NESTOR—"Treat 'Em Rough" (Comedy)

REEL I.

1. "*Arrah, Go On*," (Popular). 2. "*When I Leave the World Behind*," (Popular).

GOLD SEAL—"The Prodigal Widow" (3 Reels)

1. "*Harlequin*," One-step, by Roberts, until "Paul Braintree's brother." 2. Silence, until "Dancing." 3. Any good trot, until "Haven't we enough troubles?" 4. "*Dramatic Tension*," by Winkler, until "Several weeks passed." 5. "*Dramatic Tension*," by Reissiger, until "His brother came to visit," etc. 6. "*Dream at Twilight*," by Wirz, until "A night in June." 7. "*Garden of Love*," by Ascher, until end.

REEL II.

8. "*Intermezzo*," by Whelpley, until "The next morning." 9. "*Return to Me Soon*," by Gregh, until "As luck would have it," etc. 10. "*Petite Bijouterie*," by Bohm, until "Dancing." 11. Any good rag, until "Telegram. 12. "*Dramatic Tension No. 2*," by Reissiger, until "A new sensation." 13. "*Western Moderato*," by Bach, until "Playing piano." 14. Piano Solo to action, until "This camp is no place for you." 15. "*Dramatic Andante*," by Ascher, until end.

REEL III.

16. "*Presto*," by Lake, until "The fight. 17. "*Allegro Agitato*," by Becker, until "Morning finds them," etc. 18. "*La Grace*," by Bohm, until "The search." 19. "*Tale of Two Hearts*," by Roberts.

BIG U—"Bloodhounds of the North" (Two Reels)

REEL I.

1. "*Mayflower*," Overture, by Kretschmer, until "Winchesters against pistols. 2. "*Agitato No. 45*," by Tobani, until "Don't you know the strength." 3. "*Esperanza*," by Johnstone, until end.

REEL II.

4. "*Souvenir*," by Ordla, until "Shooting." 5. "*The Tempest*," by Lake, until end.

IMP—"A Slave of Fear" (Two Reels)

REEL I.

1. "*Extase*," by Ganne, until "Kate's first day at the factory." 2. "*In Beauty's Bower*," by Idyl, until "Your father was a man." 3. "*Memories*," by Kuessner, until "An evening at Kate's home." 4. "*Intermezzo*," by Arenski, until end.

REEL II.

5. "*Pierette Serenade*," by Chaminade, until "Bud keeps an appointment." 6. "*Dramatic Tension*," by Winkler, until "The work of cowards." 7. "*Mysterioso*," by Becker, until "When the worm turns." 8. "*Love's Conflict*," by Tobani, until "The fight." 9. "*Furioso*," by Becker, until "And the flower," etc. 10. "*Berceuse*," by Delacour, until end.

REX—"Homeless" (Drama)

1. "*Melody*," by Friml. 2. "*Serenade*," by Drigo, until end.

BISON—"Brute Force" (Two Reels)

REEL I.

1. "*Olympia Overture*," by Ascher, until "Plans are made." 2. "*Romanze Op. 40*," by Beethoven, until "I won't tell who shot." 3. "*After Sunset*," by Pryor.

REEL II.

4. Continue "*After Sunset*," until "Letter." 5. "*Stolen Moments*," by Friedemann, to action pp. or ff., until "You say you are a minister." 6. "*Dramatic Tension No. 1*," until "Stop, I'll consent to anything." 7. "*Dream Pictures*," by Lora, until "The fight. 8. "*Hurry No. D*," by Lake, until "Parson, you're a better man." 9. "*Berceuse*," by Kargan off, until end.

JOKER—"Barred from the Bar" (Comedy)

1. "*Joker March*. 2. "*Suffragette March*," until end.

REX—"The Bubble of Love" (Two Reels)

1. "*Pilgrim of Love*," by Batiste, ff. during accident, until "As time passes." 2. "*Albumleaf*," by Kretschmer, until "The woman who's beauty." 3. "*Canzonetta*," by Goddard, until "That evening." 4. "*Adoration*," by Barnard.

REEL II.

5. Continue "*Adoration*," until "In the arrangements," etc. 6. "*Reception and Banquet Scene No. 16*," until "You see, Jack, I would," etc. 7. "*Dramatic Tension No. 36*," until "Dawn." 8. "*Dramatic Andante No. 15*," until end.

L-KO—"Mr. Fullerpep Goes to the Country" (Cart.)

1. "*Synocopated Walk*," (Popular). 2. "*He's a Ragpicker*," (Popular).

Musical Program

TO

"THE PIPER'S PRICE"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME SERENADE BY WIDOR **THEME**

	SUB-TITLES, ETC.	TIME.	NAME OF COMPOSTIONS.
	Opening	35 seconds	Martinique, Intermezzo by Loraine
T	Feminine Influence, etc	4 minutes & 5 seconds	Continue to Action
T	It Seems Impossible	2 minutes & 45 seconds	Solitude by Czibulka
T	The Presence of Others	1 minute & 50 seconds	Dramatic Maestoso by Ascher
T	Are You Sure, Mr. Hadley	2 minutes & 55 seconds	Serenade by Chaminade
S	Grounds—Exterior House	1 minute & 30 seconds	Fata Morgana by Tobani
T	Scandal's Scorching Breath	2 minutes & 20 seconds	Sieste by Laurens
T	I'll Bring the Papers to Your Office	30 seconds	Continue pp.
T	For the First Time Since	2 minutes & 15 seconds	Theme
T	Here Are Your Papers.	2 minutes & 55 seconds	Continue to Action
T	Midnight—A Fitting Time	2 minutes & 35 seconds	Quietude by Gregh
S	Jessica on Couch	3 minutes & 5 seconds	Reverie by Barton
T	The Following Morning	2 minutes & 35 seconds	Heart to Heart, Serenade by Thorne
T	The Withered Rose	1 minute & 55 seconds	Idilio by Lack
S	Door Opens and Amy Enters	3 minutes & 30 seconds	Theme
T	I'll Take You to the Car	2 minutes & 10 seconds	Love Song by Puerner
S	Talking Over Phone	50 seconds	Continue to Action
S	Jessica Playing Piano	40 seconds	Improvise Piano Solo—To Action
S	Jessica Stops Playing	1 minute & 55 seconds	Serenade by Czerwonky
T	Hadley Realized That	4 minutes & 5 seconds	Pastel Menuet by Paradis
S	View in Ballroom	1 minute & 5 seconds	Dreams of Delight, Waltz by Milok
T	And Jess, Those Kisses, etc	1 minute & 55 seconds	Garden of Love, Caprice by Ascher
T	The World of Responsibilities	2 minutes & 10 seconds	Dramatic Tension by Reissiger
T	How Sweet of You to Call	3 minutes & 55 seconds	Theme
T	Jessica's Great Hour	1 minute & 55 seconds	Dramatic Andante by Ascher
S	Talking of Phone	2 minutes & 50 seconds	Melody by Kretschmer
T	It Was Midsummer Madness	1 minute & 55 seconds	Dramatic Tension by Winkler
T	Mr. Kilmartin Has Every Right	3 minutes & 15 seconds	Dawn of Hope by Casella
T	The Piper's Price	4 minutes & 25 seconds	Theme

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
"S" " SCENE " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, New York, where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Quick Action—

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"Snow White"

A MAGNIFICENT THREE-REEL FEATURE WITH

ELSIE ALBERT

An unusually profitable opportunity

This marvelously beautiful production—now ready for booking, is the timeliest picture on the market. It enables you to show a splendid picture of universal appeal—that will draw crowds of both sexes and all ages—at a time when the demand for such a subject is great. It enables you to show a wonderfully popular picture at a price that will net you bigger than average PROFITS. Full particulars and booking reservations through any BLUEBIRD Exchange.

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UNIVERSAL

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On the UNIVERSAL Program --or Can Be Booked Separately

Book it separately and it will help you put over even a weak feature. Book the regular Universal Program and get the Screen Magazine without extra cost. Whatever you do—BOOK. Write your nearest Universal Exchange for particulars, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL COMEDIES

In a Class By Themselves

We don't have to ask you, Mr. Exhibitor (no offense, please), whether Universal Comedies are growing in popular favor or not. When the number of prints required shows a steady increase, that means only one thing—EXHIBITORS FIND THAT UNIVERSAL COMEDIES ARE POPULAR, and that they are being booked by a constantly increasing number of Exhibitors, because THEY ARE POPULAR. Nowhere in the world will you find Comedies that compare with Universal

Nestors

L-KO's

Jokers

THE BIG ADVANTAGE of Universal Comedies is two-fold—by booking them separately you get the cream of the world's greatest laugh-makers and their tremendous drawing-power—and by booking the entire Universal Program you get these superb films without the advance necessary in the case of individual bookings. Write or wire your nearest Universal Exchange today, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

On the Regular UNIVERSAL Program

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Double-Room Mystery," with Edward Hearn and Hayward Mack. Produced by Hobart Henley.
51st Red Feather Production—5 Reels January 15

"A Slave of Fear," with Agnes Vernon and M. K. Wilson. Produced by Fred. A. Kelsey.
Prize Imp Human-Interest Story Jan. 17—2 Reels

"Barred From the Bar," with Gale Henry, Wm. Franey, Lillian Peacock, and Moranti. Directed by Beaudine.
Prize Joker Reform Comedy Jan. 20—1 Reel

"The Bubble of Love," with Douglas Gerrard, Ruth Clifford, and Betty Schade. Directed by Gerrard.
Prize Rex Love Story Jan. 21—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"Heart Strings," with Allan Holubar and Maud George. Written by E. M. Ingleton. Produced by Holubar.
52nd Red Feather Production—5 Reels January 23

"The Battle of 'Let's Go,'" with Dan Russell and Splendid L-KO Cast. Directed by J. G. Blystone.
Prize L-Ko Komedy de Luxe Jan. 24—2 Reels

"The Fugitive," with Louise Lovely and Roy Stewart. Directed by Fred. A. Kelsey.
Prize Imp Heart-Interest Story Jan. 27—2 Reels

"The Desperate Chance," with Wm. V. Mong and Mina Cunard. Directed by Wm. V. Mong.
Prize 101 Bison Out West Drama Jan. 26—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

"Love Aflame," with Ruth Stonehouse and Jack Mulhall. Written and produced by Raymond Wells.
53rd Red Feather Production—5 Reels January 29

"June Madness," with Roy Stewart and Wadsworth Harris. Dir. by Hobart Henley, written by Willis-Woods.
Prize Gold Seal Romantic Drama Jan. 30—3 Reels

"Faking Fakers," with Phil Dunham and an unusual L-KO cast of komedy experts.
Prize L-KO Just-For-Fun Komedy Jan. 30—2 Reels

"The Forbidden Game," with Edward Hearn. Written by Ben Cohn, produced by Harry Millarde.
Prize Imp Underworld Drama Feb. 2—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"Love Aflame." With Ruth Stonehouse and Jack Mulhall. Fifty-third Red Feather Production. Directed by Raymond Wells. Released January 29. My Gosh, but this picture was well named. Love Aflame! Well, I should say so. And a volcano bursts into flame, whether from the fires of love or not, Mr. Wells fails to tell us. But, if you can imagine a far-off country, where every time the volcano gets busy it's the sign of an election for a new chief; and a bunch of guys who make a bet that Jack can't make the trip there by a certain date; if you can imagine his taking side-door Pullmans, stowing away on tramp steamers, and finding at the end of his journey that the nice boy who has travelled with him is none other than Ruth, yep, Ruth—well, maybe you'd better see the picture after all. It's there forty ways. It has action, and peppy action at that; a bully story, two handsome and popular stars, and the variety and lavishness of sets and scenes that make it absorbingly interesting.

"June Madness." Three-reel Gold Seal Romantic Drama. With Roy Stewart and Wadsworth Harris. Directed by Hobart Henley. Released January 30. When Roy got to his office that June morning all the world seemed making love. One of his clerks and the stenographer; across the court another couple; the elevator starter and the girl at the cigar counter; while in the restaurant every table seemed occupied by young people whose "idle fancy lightly turned to thoughts of love." Now Roy was a woman-hater (I never saw one, did you?), and he was disgusted. So he left town to look at some mining properties, and there was held up a woman bandit. Oh, indeed, yes. When Roy discovers himself in love, and that the ring the bandit-ess took from him is on the finger of the only girl—figure it out for yourself. It takes three full reels to tell it properly, and it is your duty to book them and see the finish. All the old young folks and the young old folks will go crazy about this picture.

"Faking Fakirs." Two-reel L-KO Just for Fun. With Phil Dunham to make sure. Released January 31. There's one thing the L-KO bunch can't do. They can't fake their fun. They simply have to give you the simon-pure lawfter powders; they don't even try to get a laff on the strength of their reputation; they don't depend on custard pies—on the face, or off—NO! They just hand out original stunts, dangerous, foolish, clever—57 varieties—and there's a demand for more prints every week. Are you wise?

"The Forbidden Game." With Edward Hearn. Two-reel Imp Underworld Drama. Released February 2. It's mighty convincing in the picture with a nice clean-cut chap like Ed going out after the midnight dough with a bunch of crooks "just for the excitement." Unfortunately for Ed, the gang is cornered and one of them against orders pulls a gun. Still more unfortunate, it is fired, and a well known citizen the next morning was reported "Shot by Burglars." Ed's brother, a reporter, is assigned to the case, and under the pretext of a slumming expedition, takes his sister and some friends to the gang's hangout. "Then the fun begins." Of all the screen fights you have ever seen, hand this one the loving cup. Book this and you yourself, as well as your patrons, will be on the edge of your seats watching the big climax.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

JANUARY—
7—*The Trials of Willie Winks* ..... (C. Cart.)
and Educational split reel.
14—*Mr. Fuller Pep, "He Celebrates His Wedding Anniversary"* ..... (C. Cart.) and (Ed.)

REX.

DECEMBER—
29—*The Gilded Life* ..... (Drama)
31—*The Prodigal Daughter* ..... (Drama)
JANUARY—
4—The Red Stain ..... (2-Reel Drama)
Molly Malone-Jack Nelson.
12—The Whispered Name ..... (2-R. Drama)
Lois Wilson-Lee Hill.

UNIVERSAL SPECIAL FEATURE.

Week of December 18—
"Liberty" (Episode No. 19) ..... (Two Reels)
19—Little Partner ..... (3-Reel Soc. and West.)
Franklyn Farnum-Agnes Vernon.
Week of December 25—
"Liberty" (Episode 20) "A Daughter of the U. S. A."
"The Purple Mask" (Episode 1) "The Vanished Jewels" ..... (Two Reels)
Francis Ford-Grace Cunard.
Week of January 1—
"The Purple Mask" (Episode 2) "Suspected"
Grace Cunard-Francis Ford ..... (2 Reels)
JANUARY—
8—"The Purple Mask" (Episode No. 3) "The Capture" ..... (Two Reels)

VICTOR.

DECEMBER—
28—Good Morning, Judge ..... (2-Reel Comedy)
Mina Cunard, Ernest Shields, Eddie Polo.
JANUARY—
2—*Bombs and Banknotes* ..... (Comedy)
5—*How to be Happy, Though Married* ..... (Com.)
9—*A Gentleman of Nerve* ..... (Drama)
12—*The Wrong Mary Wright* ..... (Drama)

LAEMMLE.

DECEMBER—
26—Stronger Than Steel ..... (2-Reel Soc. Drama)
Allan Holubar-Louise Lovely.
30—*The Face On the Screen* ..... (Drama)
JANUARY—
3—*Alone in the World* ..... (Drama)
6—*The Wall of Money* ..... (Drama)
10—*The Face Downstairs* ..... (Drama)

UNIVERSAL ANIMATED WEEKLY.

20—*Animated Weekly, Vol. 2, No. 51* ..... (News)
27—*Animated Weekly, Vol. 2, No. 52* ..... (News)
JANUARY—
3—*Animated Weekly, Vol. 2, No. 53* ..... (News)
10—*Animated Weekly, Vol. 2, No. 54* ..... (News)

UNIVERSAL SCREEN MAGAZINE.

DECEMBER—
8—*Universal Screen Magazine. Issue No. 2.*
22—*Universal Screen Magazine. Issue No. 3.*
JANUARY—
5—*Universal Screen Magazine. Issue No. 4.*

BIG U.

JANUARY—
4—*The Uprising* ..... (Indian Dr.)
11—*Shattered Ideals* ..... (Drama)
14—The Call for Help ..... (2-R. Mining Drama)

GOLD SEAL.

DECEMBER—
26—Birds of a Feather ..... (3-Reel Drama)
Wm. Mong-Nellie Allen.
JANUARY—
2—An Old Soldier's Romance ..... (3-Reel Dr.)
Wm. Mong-Nellie Allen.
9—The Mystery of My Lady's Boudoir
Violet Mersereau ..... (3-R. Mys. Dr.)

IMP.

JANUARY—
5—The Moral Right ..... (2-Reel Dr.)
Douglas Gerrard.
7—*The Whelp* ..... (Drama)
12—*Honorably Discharged* ..... (Drama)
13—*John Bates' Secret* ..... (Drama)
14—*Midnight* ..... (Drama)
Allan Holubar-Zoe Rae.

101 BISON.

DECEMBER—
30—Giant Powder ..... (2-Reel Mining Drama)
Edith Johnson-Fred Church.
JANUARY—
6—Harry Carey in "Blood Money" (2-R. West. Dr.)
Louise Lovely.
13—The Bad Man of Cheyenne (2-R. West. Drama)
Harry Carey-Priscilla Dean.

L-KO.

DECEMBER—
27—*The Perils of a Plumber* ..... (Comedy)
29—*Phil's Busy Day* ..... (Comedy)
JANUARY—
3—On the Trail of the Lonesome Pill (2-R. Com.)
Phil Dunham.
12—A Limburger Cyclone ..... (2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTIONS.

DECEMBER—
18—Mixed Blood ..... (5-Reel Drama)
Claire McDowell-Roy Stewart.
25—Hobart Henley in "A Child of Mystery"
with Gertrude Selby ..... (5 Reels)
JANUARY—
1—Polly Put the Kettle On ..... (5-R.)
8—Fighting for Love ..... (5 Reels)
Jack Mulhall-Ruth Stonehouse.

JOKER.

DECEMBER—
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30—*The Tale of a Turk* ..... (Comedy)
JANUARY—
6—*Love in Suspense* ..... (Comedy)
11—When Damon Fell for Pythias (2-R. Comedy)
Gale Henry-Wm. Franey.
13—*Mines and Matrimony* ..... (Comedy)

NESTOR.

DECEMBER—
25—*Pretty Baby* ..... (Comedy)
JANUARY—
1—*Practice What You Preach* ..... (Comedy)
8—*One Thousand Miles an Hour* ..... (Comedy)

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Louise Lovely in "Tangled Hearts."

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I. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"A Stranger from Somewhere"

"Measure of a Man"

"The Bugler of Algiers"

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AUGUST 18TH 1917
VOL. 5, NO. 1

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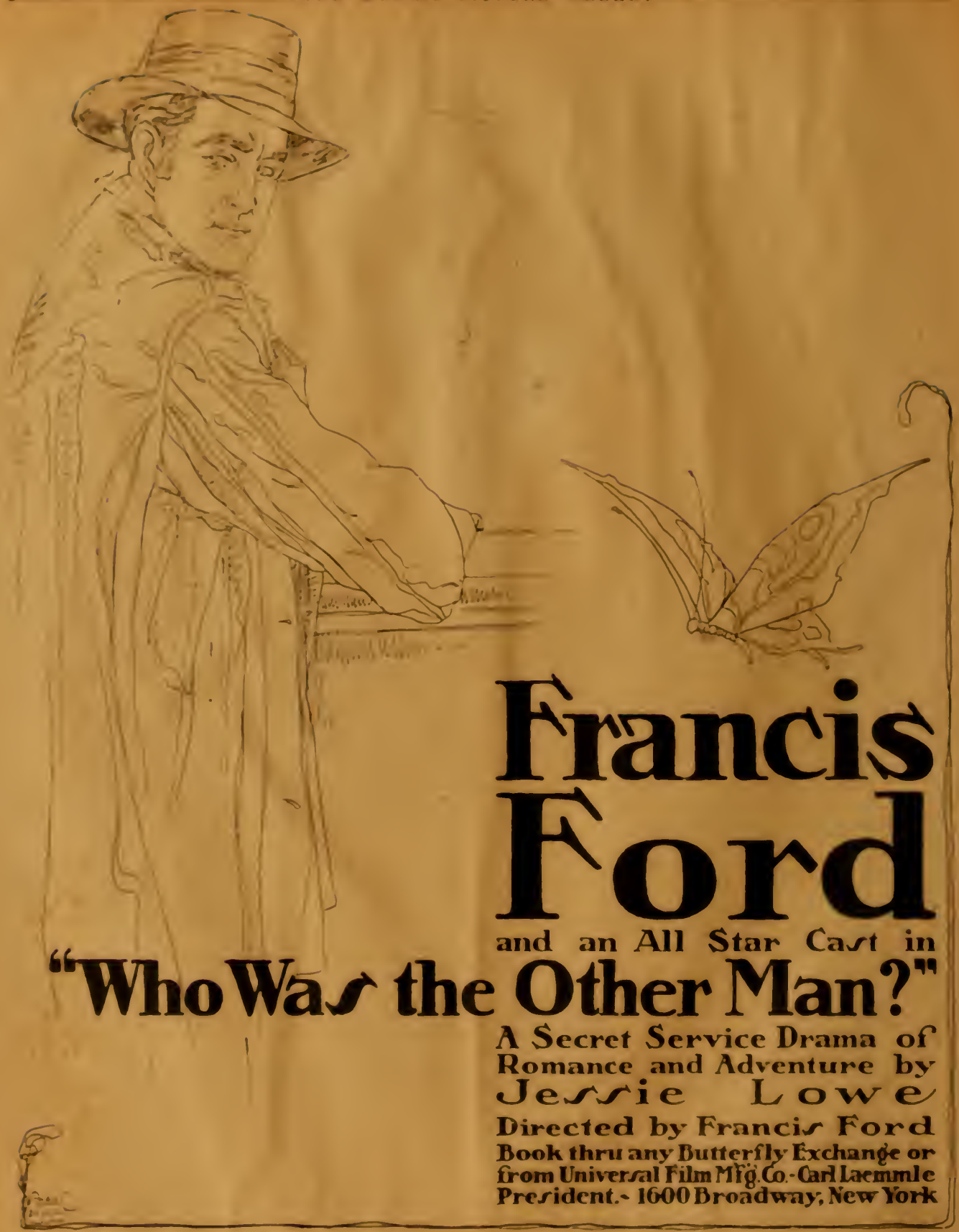

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Cheyenne Harry—Gun Fighter

BY
PETER PEPPER

NOTHING is more significant of the times that the revival of interest in "Westerns." It is only a short time ago that manufacturers and exhibitors considered this form of photoplay entertainment as dead as the daguerreotype, as the antimacassar, as bone-set tea, or as anything else which has become hopelessly superseded in the relentless march of time.

Nobody can calculate how much certain players have had to do with this revived interest on the part of the public, an interest which the purveyors of pictures have been delighted to recognize. But it is certain that when the credit is apportioned, Harry Carey will be found to have a large share of it. This splendid type of Western actor has won his immense popularity by a faithful, sympathetic portrayal of the real "he-man," who had so much to do with the development of our country. Carey came to Universal some time ago, and his first picture was a study of the adventurer type, the "man with a past," the fellow who has had to go thru life with every man's hand against him, but who triumphs in the end, by sheer, incorruptible force of character. This picture was called "Just Jim," and no one who saw it ever forgot it. It was not a "Western," in the true sense of the word, but "Jim" was a man of Western calibre—the kind that does things instead of talking about them, the kind that takes the one line which he feels to be right, and follows it to the end, though his world crashes down around him. But it was not long before Carey began to portray the hard-riding, straight-shooting man of the plains, which he is so well fitted by inclination, accomplishment and appearance to do. "The Knight of the Range" was a five-reel feature in which he showed to great advantage, and which was one of the first "come-backs" in the line of simon-pure Western pictures.

Bluebird Photoplays are an organization which has one ear to the ground, if not two. They were quick to appreciate that the resuscitation of the Western was at hand, and they decided to help it along. So they got Harry Carey to make a couple of Bluebirds for them, and their faith, both in the type of picture, and in Carey as an exponent of this type, was amply justified. "The Three Godfathers" and "Love's Lariat" won the highest praise, and are two of the releases most favored by exhibitors for re-booking.

Harry Carey has lived the life which he so graphically depicts for the camera. All the details of his appearance, costume and equipment are true to life. You almost never see him in the gorgeous regalia of the ordinary "moving picture" cowboy. He wears the clothes which a man who earns his living punching cattle really wears—a shabby old pair of overalls, a checked flannel shirt. The handkerchief tied around his neck is for use more than for ornament. Only his high-heeled boots and big hat proclaim the cattleman. You don't see him in goat-skin chaps and picturesque leather cuffs, studded with nail-heads in fancy patterns. His are the working clothes of a working man.

It is the same with his acting. Every gesture is in character. The typical plainsman is an individual without frills of either appearance, conversation or action. He does a lot, but he says very little about it. You can't imagine him indulging in florid movements of the hands, any more than in flowery figures of speech. He is a direct sort of person, with a single-track mind, as President Wilson says. Carey is often described as the actor who can make the slightest gesture more eloquent than words. This economy of movement stands him in good stead in his portrayal of the "Cheyenne" Harry sort of man. As "Cheyenne" Carey has appeared in numerous short pictures—one, two and three-reelers. The principal character of the Butterfly Picture, "Straight Shooting," in which he is starred this week, under the direction of Jack Ford, bears this name, which has come to stand for a sort of composite of what Carey has observed among the men who do things in the less thickly settled portions of the globe.

It is very easy to become wildly enthusiastic when writing of "Straight Shooting"; everybody does when seeing it. "A whale of a picture!" "A corker!" "The finest Western I ever saw!" are some of the comments made by the professional and unprofessional critics who were present at the advance showing. Jack Ford has covered himself with glory as the director, and Carey does his finest work in the role of the hero. Molly Malone is the prettiest of heroines, and it is hard to find adjectives enough to praise adequately the riding of the Universal cowboys, headed by "Hoot" Gibson.

SCENES FROM THE BUTTERFLY PICTURE FRANCIS FORD IN "WHO WAS THE OTHER MAN?"

The MOVING PICTURE WEEKLY

Vol. 5. AUGUST 18, 1917. No. 1.

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SUE OF THE SOUTH
THE LITTLE CONCILIATOR
SECRET SERVANTS
MARITAL DISCORD

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Eddie Lyons--He's Married Now

FAMOUS Nestor comedian leads Virginia Kirtley to the altar and Lee Moran sends an ultimatum.

By MARJORIE HOWARD.

ONCE upon a time there was a famous pair of performers, in vaudeville it must have been, I think, or connected with the Greatest Show of that time on Earth, for one was an exhibition boxer and the other a trainer of trick horses. Their names were Castor and Pollux, they were twins, and they were so good that they have remained stars ever since, and you may see them any fine night as the constellation "Gemini." They say that they were so devoted to each other that when one died the other insisted upon departing this life at the same time. There are those other far-famed "brother acts," David and Jonathan and Damon and Pythias. They have managed to get their names into every book of synonyms under the chapter "Friendship," as pluperfect paragons of devotion. But do you notice that they mostly died young, and that there is hardly a hint of a petticoat in any of their stories? Maybe that is why —but this is treason!

As bosom friends, staunch, devoted, intimate, faithful, none of them had anything on the Nestor "twins," Eddie Lyons and Lee Moran. News just flashed over the wires from Universal City to New York has made the use of the past tense necessary. Eddie has been and went and done it!

What would Castor have done if Pollux had suddenly announced his engagement? How would David have received the weddings cards of Jonathan? What would have been Damon's feelings at reading in the "Marriages in Society" column, the name of Pythias? Tradition does not say, but ask Lee—he knows. He's experiencing all these sensations at this present moment, and the cause of them is one Virginia Kirtley.

Yes, she's a "pitcher" actress—that is the only consoling part of it. If the friends are to be parted at the Los Angeles Athletic Club, which does not rent housekeeping apartments, and opens its doors only once a year to the fair sex, at least they may remain together at the studio. Virginia has been acting as their leading lady, and as long as Lee is very seldom cast in the role of ingenue's lover, there is every prospect of things continuing as they are at present, as far as work is concerned. But after the day's work is completed, it's a different matter. They say that Lee has already sent an ultimatum to the Lyons' home, in which he states that any attempt on the part of Mrs. Lyons to keep Eddie at home more than four nights a week, will be looked upon as a deliberately unfriendly, in fact an over act. And now he is awaiting the outcome in great trepidation. Of course, there's an obvious remedy, but Lee says that that is a case of "First catch your girl." The first picture in which the bride and groom appear is provisionally called "The Shame of a Chaperone."

EDDIE LYONS.

HARRY CAREY in "Straight Shooting"

Cheyenne was almost persuaded to take up the old man's proposition as he thought of the events of the day.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

By GEORGE HIVELY.

"I AM only a girl—not very strong or—a fighter. But I would not wage war on women or—old men. I would not be mixed up with any gang if I were a man."

She stood, straight and slim, in the doorway of her cabin, like a slender sheet, bathed in sunlight.

Danny Morgan uncovered, stared at her with open admiration, then stuttered:

"Neither will I—if it comes to a 'show-down' I'm with you. Call on me then, I'm yours."

She stood gazing at him as he rode away over the hills, then cupped her little hands as horse and rider became a mere dot on the horizon.

On he rode slowly, the girl's thoughtful face oddly before him, until, at last, he reached the cabin of Thunder Flint, cattle king—in all the name applied—a strange overlooker of the rights of others, who, the day before, had reached a cruelly characteristic resolve—to drive the Nestors out of the country. And it was to "Sweetwater" Sims, their adored leader, that he sent the warning of his resolve, delivered by Danny to Joan, beautiful young daughter of the Nestors, who had remonstrated with him. But almost too late.

One of Flint's foremen has already informed Flint that he has fixed it so that the Nestors cannot get to the water, and when the cowboys want to go after the Nestors, Flint tells them to stay out of the affair—that when he needs them he will let them know. Then Flint sends the foreman to find "Cheyenne" Harry, the man wanted for "the work." Harry is found asleep in a saloon, where every one is afraid of him because of his reputation as a gunman of the place. Harry, hearing the news, agrees to

The sheriff holds up the two badmen.

For the first time Cheyenne sees—

WONDERFUL Five - Reel Western Butterfly Drama. Directed by Ford.

CAST.

"Cheyenne" Harry.....Harry Carey
"Thunder" Flint.....Duke Lee
"Sweetwater" Sims.....George Berrell
His Daughter Joan.....Molly Malone
His Son.....Ted Brooks
Danny Morgan.....Hoot Gibson
Black-Eyed Pete.....Milt Brown

meet Flint in Diablo the following day.

Meanwhile, at their rendezvous near Diablo, Black-Eyed Pete and his gang are splitting the spoils of a marauding expedition. Some of the men want to go to town, and they draw to see who is to leave—who to remain—and two of them, after the drawing, ride away. In Diablo Harry meets the two outlaws, who tell him they are cached up near the Big Rock. They seem to be friends.

Danny and Ted, "Sweetwater" Sims' son and the idol of his heart, meet and enter the saloon at Diablo together. There they come upon Harry, who, on hearing that Ted is a Nestor, begins insulting him and firing at him desipte all that Danny can do to prevent it. Harry thinks he may as well begin doing his work now, and when Danny interferes he shoots at both of them. Danny dives through the window, while Ted runs up the stairs, climbs out the window onto the roof of the porch and jumps from there to his horse. The sheriff is summoned. Flint does not place all of his trust in "Cheyenne" Harry, and sends for "Placer" Fremont, a gunman of unsavory reputation. Fremont and Harry meet at the saloon; each is suspicious of the other; each handles his gun while he drinks.

The sheriff warns Harry to leave town before morning, but the latter merely laughs insolently. Flint enters and sizes up the situation. His influence is strong in Diablo, even with the law, and the sheriff soon leaves. Harry asks Flint if Fremont is another "killer" he has imported. Flint introduces Harry and Fremont, who, because of their natural antipathy and "professional" jealousy, merely extend a casual greeting. Flint is surprised and assures them that there is no cause for trouble, as they are both on the same job and there is plenty of work to be done.

Meanwhile Ted and Danny ride to the cabin to tell Sims that Flint's "killers" have arrived and to prepare for trouble. Joan is greatly agitated.

The next day Ted goes for a bucket of water and finds a sign on a wire fence near the spring warning the public that the spring is private property and that trespassers will be shot on sight. Near the spring a burro is tangled in the wire and is trying desperately to get loose. Ted tries to release the animal and starts to cut the wire. Fremont, hidden in a tree, seeing this, raises his rifle and fires at Ted, who rolls down the bank into the stream—dead. Joan tells her father where Ted has gone; the older man is frantic with fear,

The interest Joan and Danny took in each other.

and they rush to the spring and are grieving over the body of the boy when Harry rides by. The father tells Harry that he supposes he is one of the "killers," come to gloat over their "dirty work," but Harry insists that he did not know of their trouble, that he is a man and doesn't make war on children and old men. They carry the old man, who is overcome with grief, to the cabin, where Harry tells Joan that if this is a sample of the work he was brought here for he's through

(*Continued on page* 28)

Old Nestor's curse on the cattle men over his son's body.

SCENES FROM UNIVERSAL CURRENT EVENTS

General O'Ryan inspects the 12th New York at Central Park.

300 Tons of chains on biggest log raft in Pacific.

German prisoners rebuilding the French village of Ribecourt.

Once the beautiful village of Craonne—Ruined by German gunfire.

Dora Rodrigues in the lobby of the Dreamland Theatre in which Universal is always shown. Sergeant Johnson is with her.

MISS DORA RETURNS TO HER RECRUITING.

HAVING become satisfactorily shod with regulation army shoes in miniature, probably the only ones in the United States at that, Dora, the Universal recruiting girl, has returned to her duties, and by the time this magazine is in the hands of its readers, she will be working busily at recruiting in Springfield, Ohio.

In her week of rest in New York, while her shoes were being made, Miss Rodrigues had an opportunity to review her fast work in the light of accomplishment, and going over her records of recruits, whose names and addresses she has, she discovered that she had already passed the five-thousand recruiting mark, and she started toward the West with her cap set for the other thirty-five thousand.

The illustration which appears on this page shows Miss Rodrigues posing with Sergeant William Johnson, one of the recruiting officers in Columbus, Ohio. The photograph is taken in the lobby of the Dreamland Theatre, Columbus, which since its opening has never run a film except Universal, until Bluebird started. They are now running Bluebird features in connection with Universal. The theatre is managed by George Pettrus, and is the most popular and profitable theatre in Columbus. The picture was made my Mr. Pettrus' nephew, Theodore Pettrus, a college graduate, who was able to give Miss Rodrigues a great deal of assistance.

Universal Current Events

TESTS FOR ARMY AVIATORS IN LATEST ANIMATED WEEKLY.

THE first pictures yet taken showing the actual course of physical examination to which recruits for the United States Aviation Corps are subjected a very interesting part of the 84th issue of the Universal Animated Weekly, just released.

Members of the army's medical and surgical staff are shown making tests of applicants to determine range and accuracy of vision, blood pressure and nerve stability.

Several fine views are also given of General Pershing reviewing a number of fighting commands in France. There are official pictures, and have been added to the archive of the French War Department. Other out of the ordinary military subjects show a detachment of French gas fighters setting off a fusillade of "The Devil's breath" upon a German trench to give the enemy a taste of his own bitter medicine.

Bayonet drill by American troops at Fort McPherson, Georgia, adds a grimly realistic touch to the scenes of military camp life on this side of the water. By way of contrast, some amusing pictures of the recent ball game staged between the members of Raymond Hitchcock's "Hitchy Koo" company and the Ziegfield Follies to raise a tobacco fund for our troops add a few timely chuckles to the reel.

SCREEN MAGAZINE No. 34.

(*Copyright* 1917, *Universal Film Mfg. Co.*)

Timeliness is one of the principal objects of the Screen Magazine, and Screen Magazine No. 34 opens with boy scout scenes, showing this young branch of the service engaged in intensive agriculture, carried out in back yards and newest building plots. Scenes taken in the New York Aquarium showing fish from all of the parts of the seven seas, as well as those which swim down the North River, will be particularly pleasing and apropos at this time. For the benefit of the ladies a powder cake which can be made at home, and takes the place of expensive imported powders, is fully explained. From this small matter we go to the logging industry as carried on in the California Redwoods, and we are shown the process whereby redwood is obtained from the giant trees, how it is carried to the saw mills, worked up and made into the useful forms in which we have it. Willie Hopkins' Miracles in Mud conclude Screen Magazine No. 34.

CURRENT EVENTS, NO. 14.

Ships and More Ships!—Embargo on steel exports speeds up ship building in America.—*Pittsburgh, Pa.*

Society's Daughters Now Expert Farmers.—Girls of famous Bryn Mawr College raise produce for Uncle Sam on twenty-acre farm.—*West Chester, Pa.*

Sub-Titles.—The sweated brow of labor. The old axe in new hands. An expert says "Some farmers!" Canning.

Ready For Commissions In Uncle Sam's Big Army.—1,200 Coast Artillery student officers receive finishing touches.—*An American Fort.*

Sub-Titles.—Fitting in a manly way for a man size job. The 12-inch mortars handled skilfully. "Long Liz" obeys them like a pet pup. A meal for "Long Liz." 1,070-pound projectile and 325 pounds of powder.

World's Largest Log Raft Makes Thousand-Mile Pacific Trip.—300 feet long, 52 feet wide, it is towed from Columbia River, Oregon, to San Diego, Cal.—*United States West Coast.*

Modern Mercuries On Motorcycles Furnish Thrills.—Up-hill or down, the motorcycle corpse meets and surmounts obstacles.—*Somewhere near Pittsburgh, Pa.*

Reviews of New York Troops Find Them Fit and Ready For France.—Officers of Plattsburgh and famous 12th New York makes gallant showings on inspections.

Sub-Titles.—Plattsburgh officers' training camp. These are some of the men who will command our boys in France.

Where War Has Been the Scars Remain.—But France is making her German prisoners repair part of their fearful destruction.—*Cnonne, France.*

Sub-Titles.—This was beautiful Craonne. Ribecourt, France. Work of reconstruction being done by men who destroyed. Temporary village—The old town will be permanently rebuilt. Sanitation is compulsory.

French Fighters In Paris Celebrate the Fall of the Bastile.—Soldiers, sailors, aviators—all tried and proven, show form that stopped them at the Marne.—*Paris, France.*

Sub-Titles.—President Poincare and General staff on way to reviewing stand. These fellows would rather fight than eat. French marines—when built—these boys lacked just one thing—a sense of fear. Aviators—While these used their legs their comrades soared above on wings. The famous French 75's that gave the enemy the jolt of its life.

So You Thought That I'd Stand Your Bullying Always!

STUDIO STUFF FROM

"Are they all as big as you?" asks Farnum.

CLAIRE IS A BORN VAMPIRE.

CLAIRE DU BREY has found her niche. She is a real, sure-enough vampire, and she is surely destined to fame of the blackest sort in this nefarious career. She proves it in "Triumph," the coming Bluebird, starring Dorothy Phillips, with the famous partners of that concern, Lon Chaney and William Stowell. This is the last Phillips picture to be directed by Joseph De Grasse, who has taken charge of the screen destinies of Franklyn Farnum. Claire plays the lady villain in this cleverly constructed play within a play. In fact, the plot is a triple affair in reality, which becomes apparent in the very last hundred feet of the very last reel, and affords the audience a surprise which is one of the best bits of camouflage ever seen in pictures. You only have to see Claire in this role of the supplanted star of the touring company, who misses her chance of the big part when the company at last reaches Broadway, to realize that her talents and her exotic appearance have found their rightful place in such parts as this. She is a vamp of the real type. She can writhe, roll her eyes, and utter unheard curses with the best of them.

"I like it," she says. "Perhaps it's a depraved taste—I daresay, but nevertheless I enjoy being a bold, bad, desperate villainess—the blacker the better. I never did feel happy playing in a gingham frock. I knew that wasn't my style. This is the sort of thing that I can really wear and do justice to."—"This" is the rather sensational evening cloak shown in the cut.

FARNUM PLAYS "THE MAVERICK."

"FRANKLYN FARNUM, directed by Joseph De Grasse," is what the fans are going to read on the release of the popular star hereafter. Farnum is "on his own." Brownie Vernon will desert him, after the release of the coming Bluebird, "A Stormy Knight," and return to her first "picture" love, Herbert Rawlinson. Farnum will work under the direction of De Grasse, who has been sharing Dorothy Phillips and her company with his wife, Ida May Park, and Miss Park will take sole charge of the Phillips releases.

That is the latest from the Bluebird studios, all hot as it comes from the wires; and sorry as we shall be to see Miss Vernon and Mr. Farnum parted, we cannot help being glad to hear that the combination of Herb and Brownie will be seen again in the near future. Farnum and De Grasse should form an ideal team, and splendid results may be looked for in their co-operation. The picture is called "The Maverick." It is a story of the East and West, in which a lot of cowboys will work with Farnum. The cut shows him in the act of being introduced to one of them. He looks a tiny bit apprehensive.

"Are they all as big as you?" he's asking. "They'll never get you in the draft—you'd need too much stuff for a uniform, and besides they'd have to dig the trenches 12 inches deeper, or take 12 inches off you."

Picture Mak
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BLUEBIRD and UNIVERSAL

ing goes on hat the ther- say. Here are Hot from the next week.

LENA'S FAVORITE PLAYMATE.

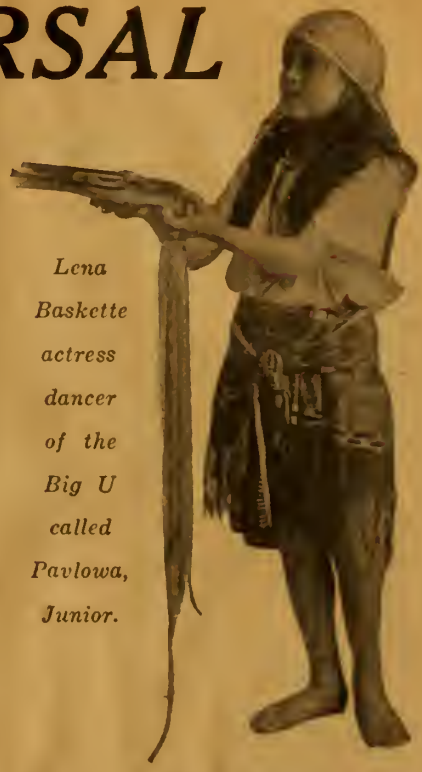
LITTLE Lena Baskette, Universal's child actress and dancer, who has been nicknamed "Pavlowa, Junior," has been happier than usual lately, the reason being that one of her favorite animal playmates is working with her in a three-reel picture, "Amelita's Friend," which Marshall Stedman is directing at Universal City.

Lena's chum, who is playing the title role in the picture, is Joe Martin, the big orang-outang of the Universal zoo. Lena is an almost daily visitor at the zoo and spends most of her visit at Joe's quarters.

A few days ago the big "monk" managed to escape from the animal park and went bounding down the street toward the stages, a quarter of a mile away, pursued by his keeper and assistants.

Around and over the stages he raced, startling the players and holding up production for some time, until he finally found the set where Lena's company was working. He perched on top of the scenery and refused to come down until Lena was finally called from her dressing-room. Joe descended as soon as she appeared. She took him to the peanut man and bought peanuts for him.

"Now run along home," she said, and away went Joe down the road, munching his peanuts and chattering happily to himself. Lena will be seen in a Star Featurette called "A Dream of Egypt."



Lena Baskette actress dancer of the Big U called Pavlowa, Junior.

Edith Roberts has a quaint playmate, too. A small pig working with her in "Sue of the South," a 5-reeler.

GALE HENRY READS THE WEEKLY.

GALE HENRY knows what's what.

Do you see the reading matter which she has selected from the pile in front of her, for perusal? Judging by her expression, she is quite tickled with what she sees there. She ought to be, for the article is all about her lovely self. The huge supply of adjectives kept in stock by the editors of the Weekly has been completely exhausted in describing her work in "The Cross-Eyed Submarine" and the Joker Comedies.

It is good knews that William Franey and Gale Henry will play together again in Jokers, for the public has missed the inimitably comic reaction which these artists have on one another. Each has been working with competent comedy partners, but the public can't have enough of a good thing, and has insistently demanded that they be billed in future in the same cast. Milburn Moranti will continue his splendid work in their support, and the Jokers will be better than ever under the new regime.

"Busting Into Society" is the tite of this week's Joker, in which Gale has the lead, supported by Milton Sims. It is a scream, and in it she wears some of the extraordinary garments which her imagination alone is able to conceive. How Miss Henry ever finds sufficient time to construct these sartorial marvels is the wonder of all her friends. She says she dreams them. Those dreams must be some nightmare!

"If you see it in the Moving Picture Weekly it must be so. They say I'm good—gee!"

RUTH STONEHOUSE in "The WINNING PAIR"

By EUGENE B. LEWIS

GOLD SEAL Three-Reel Drama of a girl who loved shoes and a man who loved her. Produced by Louis W. Chaudet.

(*Copyright 1917, Universal Film Manufacturing Co.*)

"BUT I love you, Beatrice—fathers or no fathers."

"And I worship you, Jack, Jr.—gout or no gout, shoe business or never a smell of patent leathers."

Beatrice pursed her lips daintily.

She was the twenty-year-old daughter of Ezra Moore, grouchy, old millionaire shoe manufacturer. Years before he had been in partnership with John Croft, equally grouchy and wealthy, but the partnership had been severed over a trivial matter and the two men had not spoken since. John Croft, Jr., or "Jack," a breezy, happy-go-lucky youth of twenty-four, is madly in love with Beatrice, but Ezra and John are both laid up with gout, the result of their efforts to consume much port wine, and the path of the lovers loom thorny.

But Beatrice is an up-to-date American girl and, instead of being browbeaten and bullied by her father, turns the tables. As for Jack, he is cut off by his dad, on his refusal to forget Beatrice. Holding herself in some degree responsible for Jack's embarrassing financial condition, Beatrice pays a call on the Superintendent of her father's factory, with the result that Jack goes to work for Ezra Moore, without that gentleman's knowledge of course, and for about as high a salary as was perhaps ever paid a mere shoe salesman.

It might here be stated that Ezra Moore specialized in men's shoes and John Croft in women's footwear. And Beatrice, perhaps through pre-natal influence, was a "bug" on shoe leather. She always kept on hand a supply of from fifteen to twenty pairs of the "fanciest make" and, as a consequence, she was famous for her footwear. Her father didn't manufacture her style of shoes, so she went elsewhere for them. But, after becoming interested in Jack Croft, she bought her shoes wholesale from the Croft factory. And the bill was no small item. But when Jack pointed this out to his father as a reason for waving his prejudice against the girl, it only increased the old man's fury. He said that such extravagance clearly branded Beatrice as a vulgarly extravagant butterfly of fashion and that Jack was to have nothing to do with her ever. Jack rebelled and was thrown out. But Beatrice came to the rescue, and landed him high and dry in her own father's factory.

Now, when old man Moore received a bill of $380 from his most hated rival for the shoes Beatrice had ordered, the scene beggared description. He was certainly in a bad way with his painful foot on the one hand, his laughing, irresistible daughter on the other. The old man pointed out to her, item by item, how she had been flimflammed on the prices and what the prices should have been. To show that she was no mere boob herself (but her father's own daughter), she visited the Croft office and made them cut down the prices to her father's figures.

Old man Moore's physician ordered him to the seaside to recuperate, and Beatrice was obliged to go along. The separation from Jack got on her nerves, so she issued orders to the head of her father's factory to give Jack the territory that embraced the seaside resort.

The head of a string of large shoe stores, Gerald McLaughlin, happens to be spending his vacation at a nearby resort. One night, while at a week-end country party of which she was the center, Beatrice gets word that Jack will arrive at the seaside the following day. She can't wait for the morning train. On the pretext that the message is from her father, that he has taken a sudden turn for the worse, she packs her trunk, which contains her full complement of footwear, and leaves at night for the seaside. On the way her car is wrecked and she is obliged to take refuge for the night at the nearby resort, going to the hotel where McLaughlin is a guest. The attaches of the hotel assume that she is a saleswoman and this suspicion is confirmed when her shoe trunk falls and bursts open, scattering her choicest footwear over

CAST.

Beatrice	Ruth Stonehouse
Jack	Roy Stewart
John Croft	Alfred Allen
Ezra Moore	Harry Dunkinson
Gerald McLaughlin	Kingsley Benedict
Mrs. Ezra Moore	Evelyn Selbie
Hotel Clerk	Jack Dill
Mose Cohn	Walter Belasco

"The Gray Ghost"

"SHADOWS"

BEING the tenth episode of Arthur Somers Roche's great Saturday Evening Post story.
Directed by Stuart Paton.

CAST.

The Gray Ghost	Harry Carter
Wade Hildreth	Emory Johnson
Morn Light	Priscilla Dean
Jean Marco	Eddie Polo
Jerry Tryon	Lou Short
Chief of Detective Bureau	Sidney Dean
Arabin	Howard Crampton

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"TAKE a look at the body and see if it is still there." This came over the wire from headquarters to the house of Mr. Arabin, the Fifth Avenue jeweler, whose store had been looted, and whose house searched for the Carlow necklace. "The body" was that of the Ghost himself, shot by Jerry Tryon, as he entered the Arabian home.

Jerry had returned to the detective bureau to write his report of the death of the arch-criminal, in whose identity he had persisted in believing even when he was the only member of the force who did so. He sat at his desk writing, but a strange irresistible force controlled his pen. When he brought the paper to his chief, the message read: "I will call for the necklace to-night—The Gray Ghost."

It was then that the chief telephoned to the home of the jeweler to ascertain that the mysterious criminal was really dead, and that his body was in charge of his own men. Reassured, he demanded that Tryon finish his report. The detective tried to obey, but all he could produce was another message: "Be at the house of mystery to-night, and bring the necklace with you. The Gray Ghost."

Tryon, completely mystified, rushed to the house of the jeweler, and demanded to see the body of the man he had shot. There it lay on the sofa, where his own hands had aided to place it. Then he said to Arabin:

"If you want to see this thing through, it is essential that I have the real necklace in my possession." Something, he knew not what, prompted him to insist upon this point. Arabin reluctantly handed over the necklace.

In the meantime, Marco, the secretary, was nearing the mysterious island in his boat. Below the level of the first floor, Hildreth and Morn Light are crouching in a small barred chamber, when suddenly a clock dial becomes illuminated, and they see that it is after eleven. With a thrill of terror, Hildreth realizes that he was to die at twelve. He tried again to find a way out, but there is none. Then they notice that a steady stream of sand is pouring into the subterranean chamber, and that an awful death awaits them when the chamber is filled with it.

Jerry arrives at the island, and enters the house of mystery with none to hinder. Revolver in hand, he makes the round of the empty rooms. He pauses in one of them, placing the necklace on the table. At that moment, the Gray Ghost appears at the door. He advances toward the table, stretching out his hand to the necklace. At that moment, Tryon fires, the room becomes dark, and when the light comes on the Ghost and the jewels have disappeared. Tryon leaves the room, and commands the Ghost to hold up his hands. He does so, and the detective handcuffs him.

At headquarters, the Chief is receiving a visitor. This is apparently the Gray Ghost. He tells the Chief that he wishes to be placed on the force. The Chief laughs.

"You want to arrest the Gray Ghost," says his visitor. "Put me on the force. That is your only chance of doing so."

The Chief calls his men to show the eccentric visitor to the door, and the man goes out with a shrug of the shoulders. At that moment, Arabin telephones that the body of the Ghost has disappeared.

The scene is shifted to the mysterious house. Tryon is telephoning that he has captured the real Ghost this time, while the Ghost, behind his back, is removing the handcuffs deftly from his wrists. The floor on which he stands sinks with him, and when Tryon turns, he is gone.

Marco, in searching the grounds, has come upon a passage leading to the lower regions of the house. He enters. Through the floor, he hears strange sounds. He pushes away the dirt, and a trap is revealed. He opens it. There are Hildreth and Morn Light, with the hands of the clock pointing to one minute of twelve. Marco holds the trap open by main force, and they struggle out just as there is a terrific explosion.

Dorothy Plays Rosalind

Above—Dorothy as Rosalind in the prologue.

Right—Nell meets Weyman, the actor.

IN the early scenes of the Bluebird Photoplay, "Triumph," starring Dorothy Phillips, the actress appears as Shakespeare's Rosalind in the immortal "As You Like It." For a long time it has been a secret ambition of hers to play the role of the most winsome heroine ever created, on the legitimate stage. Miss Phillips is well suited to the part, and much enjoyed donning the doublet and hose of "Ganymede," though it was only for a few scenes in the beginning of her latest Bluebird. If you watch her lips closely, you will see that she is really speaking the lines of the play.

"One of the most disappointing things in the whole business, to me," said the little star the other day, "is the impracticability of so many of the most famous plays for the screen. Take the plays of Shakespeare, for example. Filled with characters that are supremely wonderful, and the greatest temptation to the talents of every player in the world, of all periods, since the plays were written. But imagine most of them, divested of their poetry, on the screen. What audience of to-day would tolerate a story in which a lion attacks the villain in a French forest, as in 'As You Like It,' or in which a ship is wrecked 'on the coast of Bohemia' as in 'Twelfth Night.' I doubt if you could get the 'pound of flesh' incident past the censors if 'The Merchant of Venice' were submitted under a new title. Even 'Romeo and Juliet' would hardly find a hearing on the merit of the story alone.

FAMOUS SERIAL DIRECTOR IN BUTTERFLY

FRANCIS FORD is the director and star of the Butterfly Picture, "Who Was the Other Man?" Five reels seems like a very short picture to the famous serial producer, who has a record of four Universal serial successes to his credit. Four serials, all the work of one man, is a record to be proud of, and now comes the announcement that President Laemmle has decided to entrust the filming of

(*Continued on page 39*)

Gaspard sees the agent deliver the message intended for him to the American.

Stowell a Pianist

A PIANIST of unusual ability, perhaps another Paderewski or a Hoffman—that is what many think William Stowell will become.

Stowell is the Bluebird leading man who plays opposite Miss Dorothy Phillips and it will be recalled that he appeared as a pianist in the resort of Morgan in the record-breaking production, "Hell Morgan's Girl." Stowell's playing surprises the habitues of the resort and, his music, played with the vigor of a Rothchild and with the apparent technique of the famous Polish pianist, causes them to dance with an inspiration they had never before known of.

Stowell has received many letters from musicians living in Los Angeles and neighboring cities where "Hell Morgan's Girl" recently has been shown, in which the request is made that they be given an opportunity to hear him play the piano. All of these the talented Bluebird actor has been compelled to decline.

"I am busy at the Bluebird studios from sun-up to sundown and frequently because of the painstaking character of our work I am occupied many hours of the night as well. Therefore there is little time for anything else, although it would please me greatly to show the kind people who have written me these letters that it was genuine action at the piano in 'Hell Morgan's Girl' and that I derive much pleasure while playing that musical instrument. I have played since early boyhood and am exceedingly grateful for having had the advantage of excellent teachers.

"When age creeps on and they will not want me any longer in the motion pictures maybe I can earn 'three squares' as a painist."

That point seems far away. Stowell has just finished the photoplay "Triumph" in support of Dorothy Phillips.

William Stowell at the piano.

It will be the next Bluebird release. Then he will play the leads in a photoplay, the working title of which is "The Man of God." It is a five-reel Western by Fred Myton, directed by E. J. Le Saint. Helen Gibson, Betty Schade, Millard Wilson and Mildred Davis support Mr. Stowell.

COMEDIAN IMPERSONATING HULA GIRL GETS IN BAD

ONE of the laughable incidents that occasionally brighten the arduous working hours of the motion picture actor occurred while Eddie Lyons and Lee Moran were making "The Night Cap" on board the steamship Yale, en route from San Diego to Los Angeles this week.

In the action of tfis Nestor two-reel comedy, which was written by Frederick A. Palmer, Lyons and Moran are captured on board as stowaways and compelled by the captain to take the places of two Hawaiian entertainers, who missed the boat. In order to obtain the audience of passengers the director sent word through the ship that there would be Hawaiian singing and dancing on the hurricane deck at a given hour.

His expectations were fully realized, for practically all of the seafarers who were enjoying good health were "on deck" ahead of time.

Eddie and Lee appeared in Hawaiian costumes, Eddie as a musician and Lee as a dancing girl, and so perfect were their make-ups and so well hidden was the cameraman, who had been stationed behind a canvas-covered lifeboat, that the audience was unaware the entertainers were anything other than the genuine article. The fact that the two Nestor comedians are possessed of excellent voices and more than ordinary ability as dancers helped wonderfully. They received the applause with bow after bow and the camera got it all.

The joke nearly boomeranged on the comedians, however, for when they made their exit Lee Moran, in the hulu-hulu dancer's costume, was followed by an admiring male passenger who had imbibed a bit too much, and who had taken it upon himself to fall into immediate and ardent love with the supposed hulu girl. His wife saw what he was up to and followed, determined to chastise the Hawaiian charmer who was luring her husband from the straight and narrow path. It looked like an all-around battle until officers of the ship led the husband and wife away and allowed Lyons and Moran to retreat to their staterooms in peace.

Lyons and Moran in "The Night Cap."

PICNIC LUNCH ON A RAFT.

THE Universal Joker Company, under the direction of Allen Curtis, was making a comedy at the beach in which it was planned to use a raft, which was taken to Long Beach in advance. When the company with their star, Miss Gale Henry, arrived on the scene, the raft could not be found. At last it was discovered. A party of young girls had appropriated it for use as a lunch table. They were much embarrassed when they found that they were using a piece of Universal property, but Director Curtis set them at ease by saying that he and the company would join them at the picnic lunch, which was then spread out on the raft. Later the girls played the part of bathers in several of the scenes for the comedy.

(*Copyright 1917, L-Ko Komedy Co.*)

TWO-REEL L-KO Komedy. Directed by Noel Smith, under supervision of J. G. Blystone. Featuring Gladys Varden, Walter Stephens, Bert Roach, Harry Griffith.

GET up, lazy bones, what do you think this is, a boarding-school? The new show's on for to-night, so rouse yourself, little one," said Bert, property man.

"Yep, coming," replied, sleepily, his assistant, Walter.

The carpeted bundle on the floor moved, turned over, then emerged, full-dressed.

The day began in the prop room of the U-Funny Theater, where an opening bill was scheduled for night.

Shortly thereafter, there entered Griffin, the company's manager, with his associates from town. There was Mrs. Morris, the heavy, and Gladys, the soubrette. Bert and Walter made a grab for Gladys, who was none other than the affianced of Griffith. Her suitcases and trunks received first attention, despite Mrs. Morris' fondness for both the property man and his unable assistant, and when her foot caught in a board in the stage and dangled into the prop room there was almost a stampede as to who should perform for it—and her—a service. The climax arrived when Walter and Gladys were discovered, far from the city's noisy din, in a small canoe in the middle of the lake, with Griffith, and a rock planted firmly on the shore. The boat is overturned, with the aid of a passer-by, the two vacationists are lassoed, and, time after time, almost dragged over the

bridge's railing, as they dangle in mid-air, Griffith and his confederate, on the bridge, holding the rope. Then Griffith, unable to stand it longer, enters the water, when the rope is snapped and there ensues a lively fight, with all emerging and seeking refuge in the park until their clothing dries. A weary Willie passing along, with a penchant for stealing clothes, further complicates matters so, when the trio does finally arrive, very, very much the worse for wear and tear, at the U-Funny Theater, where the curtain is already up, some more things begin to happen. Mrs. Morris is justified in feeling slighted, and she plans a few stunts herself, which deprive Gladys of some of the spotlight, especially as she has arrived after Walter, taken from his duties as head prop man, is mustered into soubrette service. Bert finally helps out and becomes a target for the heavy, who hurls knives, daggers, hatchets and other delicate things at his head, shoulders and limbs, to show that she is an A No. 1 marksman, each time just missing a part of Bert's quivering flesh. Finally, when it comes to throwing the burning torches, a fire is started, and while the firemen are arriving other things start to happen, with Gladys, Walter and Mrs. Morris mixed up in the melee. Bert is finally rescued, after a very horrible experience, and Gladys and the chorus find that they have left very little of their original very abbreviated wardrobes. Of course all of this sounds rather flat in the telling, but it is anything but flat as played by the excellent L-Ko outfit of fun-makers.

the office floor. The shoes are put back in the trunk and the trunk is put in the sample room. Beatrice, of course, knows nothing about this, having retired to her room. That night, McLaughlin comes in with Jack and the latter is told about the wonderful line of shoes a new "drummer" has brought to town. Jack consults the register and wonders what Beatrice can be doing there. It is too late to rouse Beatrice and he impatiently waits until morning. McLaughlin also is interested. He and Jack have been friends for years.

On the following morning, while Beatrice is walking on the verandah, Jack comes up behind her and, as she turns, puts his arms about her. After the first excitement is over, Beatrice learns from Jack that she is supposed to be a shoe drummer. This appeals to her sense of humor and she decides to go through with it. The result is that she lands a tremendous order with McLaughlin, and sends it in to Jack's father. The order is something in the neighborhood of a half a million dollars for McLaughlin's twenty-six stores and is followed by a personal letter from McLaughlin to old man Croft, congratulating him on having such a saleswoman. It is perhaps needless to say that McLaughlin, who is not old, takes a great fancy to Beatrice and tries to rush her. Jack can say nothing since she is supposed to be merely one of his father's employees.

In visiting an inland town, Jack learns that an army purchasing agent is about to place an order for 350,000 pairs of shoes and he is being besieged by a corps of shoe men. Jack shows his samples to the army officer, who likes his shoes better than any he has seen. But they have no ankle support. He informs Jack that a proper reinforcement of the ankle is the most important feature of any army shoe and that no one yet has hit upon this right thing—that all the shoes the army had used were too hard on the men's ankles to be of any value. Jack goes to Beatrice with a report of the situation and that young woman puts her busy head to work. She conceives the plan of reinforcing the ankles with rubber. Samples so made are obtained from the factory. The purchasing agent tries them out with the result that he places the entire order with Beatrice.

Ruth Stonehouse in "The Winning Pair."

The latter lands the order because Jack has been put out of the running by his rival shoe salesman. Beatrice hears of it just in time. She works a hoax on the salesman, lands the order and sends it in to her father's factory in Jack's name.

Old man Croft has already come to the Southern seaside to see Beatrice. The two old enemies meet on the promenade, each in his wheel chair, but they shake their fists at each other and pass on.

But, when the tremendous war order is in her hands, Beatrice engineers a meeting of the two; a reconciliation follows and, in spite of their gout, the old rivals, now partners again, drink to the health and happiness of their children.

Yep, it's Hughie Mack.

What? Only Chicago? I'll just climb back into this barrel again. I don't want to be disturbed until I reach Hollywood. I'm going to work for the L-Ko. See you later.

L-KO

Week of Sept. 3.

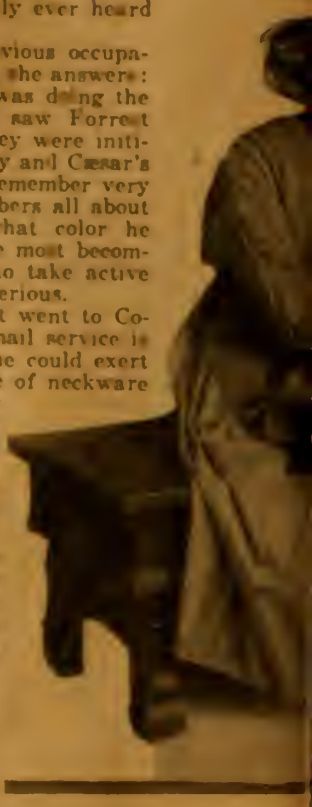
"Wayward Sons and Forward Daughters"

How's that for a title? Eh? It fits this funny L-Ko too. The backward son is driven from home by a female who tries to marry him, and when he gets to the city he is still pursued. A corking L-Ko with plenty of stunts and featuring Billie Bevan and Lucille Hutton. General direction of J. G. Blystone. Book thru any Universal Exchange.

MOLLY MALONE E

A Camera
study of
leading wom
Shooting"
Cornett's le
real life.

By Mar



Olgo Nethersole's famous Carmen of osculatory memory itself.

Now, that is a not too imaginative version of the conversation which took place between one of the prettiest of film actresses and a minister's son. The party of the first part was Molly Malone, shining very brightly as Harry Carey's leading lady in the Butterfly Picture "Straight Shooting"; while the party of the second part was Forrest Cornett, the son of the Reverend W. H. Cornett, pastor of the First Presbyterian Church of Santa Monica, California, and it was the culmination of a romance which started long before Molly ever heard the click of the camera.

When Molly is asked about her "previous occupation," as the biographical blanks have it, she answers: "Traveling and going to school." She was doing the latter in Los Angeles, when she first saw Forrest Cornett. It was in high school, and they were initiated into the mysteries of Solid Geometry and Cæsar's Gallic Wars together. Molly does not remember very much of either of them, but she remembers all about Forrest—how he combed her hair, what color he fancied for his ties, and which were the most becoming to him. And when a girl begins to take active interest in a man's ties, it looks pretty serious.

Molly went into pictures, and Forrest went to Columbia University. But Uncle Sam's mail service is very good, all things considered, and she could exert a long distance influence over his choice of neckware across a continent. Forrest was very busy at college. He had to write to Molly and he had to go in for all the athletics that the curriculum offered, and he had to win the tennis championship, and—oh! yes,—he had to study. He was so rushed that he was forced to cut out something. He thought it over, and decided that the study was the least important. So he left the University and went back to California. That saved a lot of time in letter writing, too. It was just as well that one of them could save a little time somehow, for Molly found that in pictures she had to be a regular spendthrift of that commodity. They decided they could do better if they combined on it. Hence the above-mentioned invitations.

BUT the invitations are all ready!"

"Oh! what does that matter? We'll mail them from Santa Anna, and change all the verbs to the past tense."

"But my wedding gown is so pretty—it's got white fur on the hem, and a square court train, and——"

"Pack it in a suit case and wear it anyway—— Oh! Molly, don't let's wait and share our wedding with everybody. Let's have it all to ourselves—just you and me together, and no fuss and bother."

"Well, if you really care so awfully—and I can wear my gown anyway—and you'll get me a bouquet of bride roses—perhaps—I— might——"

But the censor cut the rest, because the kiss that followed was 'way over length, and rivalled

ide & Leading Lady

Typewriter rry Carey's n "Straight d Forrest g woman in

Howard

They say that no man is a hero to his valet, and certainly very few have succeeded in being the hero of their own wedding. Maybe, that was what worried the prospective bridegroom, and started the conversation that ended in a swift motor trip to Santa Anna, a nice little wedding, and the return to Los Angeles of the newest bride and groom in the film world. Newest, and possibly youngest as well, for the bride is just nineteen and the groom celebrated his majority very recently.

"And Forrest says that he would not have me give up my career for *anything*," declared the breathless bride to her people, after she had broken the news to them.

"And of course, I'm going to let her go on with her work as long as she wants to," the groom was saying at the same moment in the parental parsonage.

So that's all right, and Harry Carey won't lose the most attractive leadinf woman he has ever had. They are working together at the present moment on a picture with "The Trail of the Shadows" as a working title, and directed by Jack Ford, who put over "Straight Shooting" with such a bang.

Molly is immensely well suited to the sort of part she has in "Straight Shooting," for she is a regular outdoor girl. The performs a Paul Revere stunt in the picture, riding bareback like an expert, and she contrives to look bewitchingly pretty in a ragged old gingham frock, with her feet in shabby moccasins. The three large pictures on this page present an unusual contrast, but it is hard to say which type of costuming suits Molly best —she looks adorable in all of them. The small heads are taken from her recent pictures. They show Molly smiling, Molly frowning, Molly looking trustfully upward, Moolly emoting, Molly in the cunningest nightcap imaginable, and Molly dreaming of fame.

Not many girls of nineteen have seen their their names in elerteis outside a theatre, have circumnavigated the globe, and played the principal part in an elopement. But that is just the beginning of what Molly is going to do. She has been described by many ardent admirers as "the sort of a girl you'd love to know."

Vegetables Will Interest All Housewives

City Life

In the morning when thou art sluggish at rousing thee, let this thought be present, "I am rising to a man's work."

—MARCUS AURELIUS.

FLICKERINGS *from* FILMLAND

BY KITTY KELLY.

"THE RESCUE"

Written and directed by Ida May Parks; produced by Bluebird; presented at the Casino.

Anne Wetherall ..... Dorothy Phillips
Neil Jerrold ..... Gretchen Lederer
Betty Jerrold ..... Molly Malone
Henriette ..... Claire Du Brey
Mrs. Hendricks ..... Gertrude Astor
Kent Wetherall ..... William Stowell
Thomas Holland ..... Lon Chaney

SOME photoplays are too good to talk about. They so abound in excellencies, wrought together in such perfect blending that to analyze them in words is vandalism. Such is the feeling one takes away from an enthralled observation of "The Rescue," showing yesterday at the Casino, and, by virtue of good luck, appearing there again to-day.

It is a case of woman's work of such quality as to put that of many a pre-eminent masculine production in the soothing shade. Of its kind, I have seen nothing better. There is a cast of women, headed by Dorothy Phillips, that vital, lovely, intelligent, expressive player, containing Molly Malone, a new type of young girl, pretty, piquant and also intelligent, footed by Gretchen Lederer, gracious, benignant, here beautifully matronly. All are such rounded, easy, splendid women, and their actions are directed by one invisible, but who must be of the same caliber, Ida May Parks, who has led her story to artistic victory.

Through the spinning reels she reveals her judgment as perfect, her taste flawless, her knowledge of womenkind penetrating. For that is the substance of the story. While the incidents deal with love, the contention of the divorced wife and the young girl for the one man—seemingly—the stuff on which the play is builded is human nature enshrined in interesting, intelligent personalities.

Adventure is good, melodrama is catchy, romance is appealing, but for the most forceful photoplays human nature is the material that wins. Here it isn't the love theme that dominates, but the different people's reaction to it, according to their natures. The result is absorbing attention as the matured woman brings all her womanly and actressy arts into play to save the unsophisticated little girl from her divorced husband, while the little girl, thanks to the clever scenarioist, plays her game, which to relate would be unpardonable telling.

It's all a thing of games played within games, so cleverly done that it takes a keen feeling to realize when the game is not a game, and when it is real. The players, by obvious asides, give nothing away. The only way to know how it is coming out is to be unfortunate enough to drift in at the end of it—and have to sit through two indifferent comedies. But the sitting through is worth it for the rest of the film.

In addition to the all-round playing and producing excellencies of the photoplay, there is an idea in it, which will come to various folk variously, but sanely.

BROWNIE VERNON & RAWLINSON

JUST as you become used to things filmistic, they get all changed around. Witness, here, Bluebird. Franklyn Farnum and Brownie Vernon will do no more team work after their coming picture, "A Stormy Night." Mr. Farnum will have no regular distracting vis-a-vis, though Joseph de Grasse, taken away from Dorothy Phillips, will direct him. Miss Vernon has gained Herbert Rawlinson as her companion in cinemac adventures which have been put in the directorial hands of Elmer Clifton.

Diamonds, watches, etc. Stewart & Co., Credit Jewelers to the People, 18 N. State. —Advertisement.

Everybody Knows Kitty Kelly

KITTY KELLY, has truly "grown up with pictures." She began with a small column in a large Chicago paper, when the picture business was really in its infancy, and when only a couple of sticks of newspaper space was grudgingly given to its activities. No picture was shown in the city of Chicago, or for miles around, that Kitty did not see. Not because she had to see it. She wanted to see it, because she was interested in comparing and contrasting every detail of every picture she saw. As the great business steadily grew and space in large city dailies, by the columns, was necessarily devoted to motion picture news and art, purely because metropolitan circulation demanded it, Kitty Kelly continued the ardent follower of films. To-day she is probably as well able to judge a picture and its merits as any critic in the business. When she took over the widely read motion picture section of the Chicago Examiner the early part of the year, the news was received with keenest interest by thousands of her followers in Chicago and in every part of every country. There is no more popular or closely followed motion picture authority and writer in America.

A small, fragile-looking, dark-eyed, dark-haired young woman, gifted with rare intuition, she has built on this heritage a thorough knowledge of pictures, and has supplemented it with a comprehensive knowledge of the various studios where they are made, the actors, directors, scenario writers and the bosses who direct the destinies of all. Though they read Kitty Kelly, the critic, with mingled feelings, no one who had the pleasure of meeting her two years ago at Universal City will soon forget Kitty Kelly, the woman.

JUNGLE TREACHERY

This line is going right straight through Africa.

Line clear again.

The African outlaw's defiance.

TWO-REEL Bison Drama, with plenty of fight, plenty of love and plenty of suspense. Produced by Rex Hodge and W. B. Pearson.

CAST.

Betty	Babe Sedgwick
Nathan Briggs	Charles Brinley
Bob	Fred Church
Big Bill McPhearson	Fred Montague
Stenographer	Willard Wayne

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

IT is impossible, father, for me to continue to be happy here; no amusements, no girl friends—no men."

"Betty!" The exclamation is one of horror. Betty had always been a child of nature. Born in the heart of East Africa, she lived with her father, Nathan Briggs, a squatter on English territory, until now always happy.

A similar scene is being staged elsewhere.

Big Bill McPhearson, the territorial surveyor to the English Government, is trying to persuade his son, Bob, just out of college and anxious to prove his worth, not to go to Africa, as two parties have already been lost there. But knowing that, if he can survey one hundred miles inland, the Government will pay him five thousand pounds, Bob heads an expedition into Africa, leaving with three men. Bill tells him that if he doesn't hear from him within two months, he will send out a searching party, but Bob is very optimistic and owns to no fear.

Nathan is prospering and has to account to no one. He hates the English as did Betty until recently, and he is surprised to hear, from a native, that there is an English camp over the ridge. He had thought that the English had had enough of this country, thanks partly to him. Betty is sent to find out what the men are in the neighborhood for, and on the way falls down a slide and sprains her ankle. The country is full of wild animals, a fact which makes Bob enthusiastic. At twilight, the beasts of the jungle come forth for their prey and Betty finds herself in great danger. She begins to scream for help and Bob hears the cries, although his men tell him he is foolish to imagine a woman being so near. Bob finds Betty through the aid of a searchlight of his own invention and carries her to his tent where he makes her comfortable and then proceeds to question her as to how she happens to be in East Africa.

Nathan has become very anxious about Betty and starts out to search for her, after ordering the natives to get their forces together to attack the Englishmen. Nathan finds Betty at the tent. He curses Bob and swears vengeance. Betty warns Bob to prepare for fight, and by the time the natives arrive the Englishmen have made breastworks from where they fire. They are victorious in the ensuing fight.

Meanwhile, Nathan returns to his cottage. A lion, being attracted by the odor of meat, has entered the house, and as Nathan enters the door backwards, watching the fight in the distance, the animal pounces on him before he is aware of its presence. He is found badly wounded and, knowing that he is about to die, sends for Betty, begging her forgiveness and confessing to Bob that it was he who had kept the English out of the territory, but pleading with him to take care of Betty.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

By E. M. McCall.

Two-Reel J. Warren Kerrigan Feature from a Scenario by Wm. Parker. Produced by Henry McRae.

CAST.

Jonathan Brewer	E. N. Wallack
Helen	Edith Johnston
Howard	J. Warren Kerrigan
Butler	Rex Roselli

"I cannot bear to have anyone possess more rubies than I—precious, beautiful gems, like pure drops of crimson blood."

"But, father," Helen, his daughter, almost sobs, "I did not come to you to speak of jewels, however precious they are. I came to speak of—love. Money isn't——"

"Money—beautiful, precious money, money that rules the world, whose jingle is like music to mine ears, whose feel is like the sheen of women's satins, like the baby's cheek, so wondrous to my touch."

He stood, the real miser, while Helen, an almost cringing figure, wept and wrung her hands. A half hour before Howard, a clerk, and her lover, had been sent from her father's house, accused of wanting to marry her for the possession of those jewels and coins for which the old miser, in the neighborhood, was more hated than revered.

But Brewer is not long left to rub together his thin fingers over his earthly possessions, for, from behind, he is strangled by assailants and killed Howard, in the act of admiring a ring Helen has given him, is arrested, then convicted, and the day for his execution is set, the governor having told Helen that he believes in the administration of capital punishment.

To the mountains with her aunt and butler she sadly goes, and on the very morning of the execution a forest fire routs them from their beds. The butler, acting suspiciously, arouses the girl, who follows him with a gun and, as the flames creep dangerously near, she sees him hastily dig up a bag filled with the precious stones that have brought only worry into the world. She covers the man with a gun and the rest comes easy—after a record run to the city and to the death chamber, the fire having broken all connections with the telephone to the city. Helen makes the trip, and, it is needless to say, she saves the life of her sweetheart only after overcoming many seemingly insurmountable dangers en route, falling trees and leaping flames dancing about her.

"STRAIGHT SHOOTING."

(*Continued from page* 13)

and from now on she can count on him whenever she needs him. Harry later informs the foreman that he's through with Flint and his outfit—informing them to figure him out of it.

When Flint hears that Harry cannot be depended upon, he sends Fremont to Diablo to "get" Harry, and Danny, hearing these instructions, makes a hard ride to warn Harry, who lays for Fremont, and, in the act of being shot, kills Fremont.

Flint and his gang plan for their drive that night. They wait for Fremont and finally a man is sent for him. Fremont's body is brought back. The gang starts out.

Meanwhile, Danny has told Sims and Joan of the coming raid, and the girl rides out to warn all the Nestors, who quickly ride from all directions to the cabin to do their share. Harry meets Joan and tells her that there are too many of the raiders, that unless they get help they are lost. He rides furiously to the camp of Black-Eyed Pete, where he asks for help. The outlaws think it great sport and rush to the battle, arriving just in time to save the Nestors, for the cowboys flee at sight of the new enemy.

The next day while Joan is caring for Danny's wounds Sims asks Harry to remain at the cabin, but Harry declines, saying that there is something "just over yonder" which keeps calling to him. He tells Sims that he will let him know at sundown. Danny comes to him as he is thinking out his problem. Harry tells him to go back to the little girl. Joan is disappointed at first to see Danny instead of Cheyenne, who is left facing the setting sun alone.

It is an unusual thing for Bluebird to release two pictures by the same director in a row. It is doing it, however, in the case of "The Show-Down" and "Mr. Opp," which are released in the order mentioned. "Mr. Opp" is a picturization of Alice Hegan Rice's famous novel by the same name. Arthur Hoyt plays the title role.

Two Stunts for "Eagle's Wings"

A CHILDREN'S PARADE.

IT isn't necessary to do very much boosting to bring the crowds to see "The Eagle's Wings." Everybody has heard about it, and a mere announcement that it will play a certain theatre on a certain date is enough to crowd any theatre. But Manager Barnes of the Hub Theatre, Casper, Wyoming, being a wise exhibitor, thought he would give the town a patriotic demonstration in connection with his showing of "The Eagle's Wings." He arranged for the Moose Drum Corps, followed by over two hundred children, to march through the street, the procession coming to a halt in front of the Hub Theatre. The children carried flags and waved them with much fervor. This children's parade was an unusual stunt, and brought unusual results.

Mr. Barnes has been a Bluebird exhibitor since the inception of that company. He knows a good thing when he sees it.

A NEW JOKER READY.

Max Asher, the Joker comedian, is playing the lead in a comedy in one reel called "The Poisoned Pie," which is being produced by Universal Director Craig Hutchinson. Gladys Tennyson plays the opposite lead.

Manager Barnes and his Hub Theatre Casper, Wyoming.

New Yale Theatre, Muskogee, Okla.

A LOBBY DISPLAY.

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City:

Gentlemen—We have been using Bluebird photoplays since their inception, and feel that they have built up their forces and surrounded themselves with performers that give them prestige second to none in the business. We find Bluebird a good drawing card. The photography, with very few exceptions, is the best that could be produced. We show these productions in the New Yale Theatre of Muskogee, Oklahoma, which has a seating capacity of eleven hundred. The photographs which we are sending under separate cover show the stage set for "The Eagle's Wings." This lobby display drew us in a capacity house.

Yours very truly,
L. W. BROPHY,
Pres. Yale Theatre Co.
Muskogee, Okla.

The poor, long-suffering public is a pet subject with Hy. Mayer. The famous caricaturist takes pleasure in cartooning this patient individual in the Animated Weekly.

THE VOICE ON THE WIRE" is playing second fiddle now to "The Gray Ghost" in this country, but it is just starting in England, and Percy Tatem, who handles Wales, has devised a very original and unique method of teaser campaign to put this meritorious serial over properly. Through an arrangement with the leading newspaper in Cardiff, Wales, the Evening Express, he was enabled to make an advertisement appear like a news story. Almost every day for two weeks there appeared an item about the serial couched in words which at first did not give the story away at all. The second week he used the title, "The Voice on the Wire," for every one. Here is the list of teaser paragraphs, all of which appeared on the first page at the bottom of the middle column.

July 16, *Evening Express.*
American Detective Busy.

A baffling mystery has been occupying the attention of Detective John Shirley, who is endeavoring to trace the murderer of a wealthy roue, named Van Cleft. The only clue is a telephone message sent to the victim over an apparently disconnected wire. The mystery seems impenetrable.

July 17, *Evening Express.*
American Mystery Deepens.

Further news has come to hand regarding the mysterious murder of Mr. Van Cleft. Another financier, named

A TEASER CAMPAIGN FOR

"Voice on the Wire"

NOVEL Plan Put Over by Percy Tatem in Cardiff, Wales, Evening Express, to Introduce the the Great Universal Serial into Wales.

William Grimsby, has been mysteriously killed, and the detective, John Shirley, has been threatened if he continues the case. It has, however, only tended to make him more determined to solve the mystery.

July 19, *Evening Express.*
The Voice on the Wire.

This case has taken a strange turn. A friend of the fourth victim, named John Cairns, on seeing the body of John Vance, screams, "Paris! Paris!" and it is thought there is some hidden secret connecting the victims with the culprit. The following day John Cairns, while actually in the detective's house, is killed by the mysteri-

(*Continued on page* 38)

The One Best Bet of the Week

LITTLE

Lena Baskette and Betty Schade'

"A Dream of Egypt"

Lavish settings and a heart interest story give that marvelous child actress and dancer, Lena Baskette, a rare opportunity to captivate any audience. With Lena is Betty Schade and a notable company. Betty, as Lena's mother, surprises the little one attempting Egyptian dances. That night Lena dreams she is in Egypt and the Caliph attempts to kidnap her mother. The climax is full of action and has a satisfying punch. Book this through any Universal Exchange and boost it hard.

Released Week of September 3.

UNIVERSAL'S NEW SERVICE DEPARTMENT.

Many Helpful Features, Including Adjustment of Claims and Preparation of Publicity, Are Taken Advantage of by Exhibitors.

UNIVERSAL has established a service department to work in cooperation with both the Mecca and Universal Exchanges, taking care of all matters calling for adjustment with exhibitors.

If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that matters are straightened out to the satisfaction of the man whose income depends upon the money-making quality of Universal films. As a matter of fact, the employees of the service department have been retained to represent the interests of the exhibitors, and although their salaries are being paid by Universal, they have been given a free hand to see that exhibitors get every dollar's worth of service to which he is entitled.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

Exhibitors are taking advantage of these co-operative features to a gratifying degree, and it will probably soon become necessary to enlarge the department, as its usefulness becomes more widely recognized.

The service department as an adjunct of the exchange was first put into effect last year by the Canadian Universal Film Company.

CANADIAN NOTES.

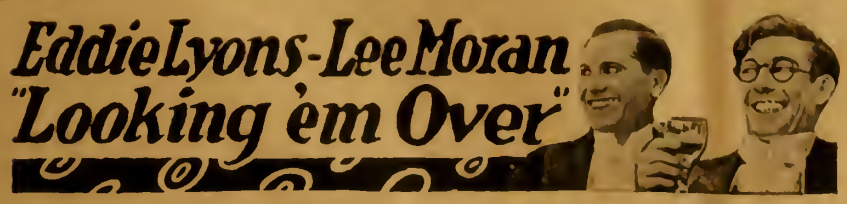
By RAYMOND R. PECK.

ST. JOHN, N. B.—Circular letters have been sent out signed by the president of the Exhibitors Motion Picture League of the Maritime Provinces, requesting the members to send in suggestions as to subjects to be brought up at the September Convention in St. John. On receipt of these suggestions, for which a printed card has also been mailed, the program will be printed and mailed to the members. In this manner, only subjects of vital interest will be dealt with first. Arrangements are going along nicely to make this convention a big success. It is expected that a number of prominent trade officials from the United States will be present.

The Imperial Theatre of St. John, N. B., was offered for use on the fourth of August for the ceremony of presentation of certificates to the returned soldiers, which took place from 4:30 to 6 o'clock. The theatre, through the courtesy of Manager Golding was placed at the disposal of the committee in charge for the public recognition of these heroes.

Miss Rose Tapley has accepted an invitation to the Motion Picture Exhibitors League of the Maritime Provinces, and will appear at the convention to be held at St. John in September.

TORONTO, Ont.—The aid of the movies has been invoked by the military authorities at Ottawa for the purpose of getting recruits in the Kingston and Ottawa districts. From the reports, you see, this work is proving considerably effective. The pictures exhibited throughout the districts show the various military camps and the boys in khaki at work and at play.



One-Reel Nestor—Released Week of September 3.

Eddie is a live wire and Lee a regular husband. But Eddie induces Lee to break away for an evening. At a restaurant their wives come in with two other men. Disguised as waiters the boys hover around their table and keep their eyes and ears open. There are lively doings for a time when matters are satisfactorily explained. There is a solid reel of good fun, great comedy entertainment in this Nestor and you know how popular Eddie Lyons, Lee Moran and Edith Roberts are. That's enough.

One-Reel Victor
Week of Sept. 3.

Max Asher
Like a certain stage star, Max simply can't make his eyes behave. The amount of comedy this inimitable comedian extracts from—
"The Curse of a Flirting Heart"—
A record of his flirtatious adventures, can't be told in words. You'll just have to see it. Book it thru any Universal Exchange and give your patrons a chance too.

CHICAGO NOTES.

By IRVING MACK.

EDWIN SILVERMAN, who for the past two years has been with the V. L. S. E., has been named to assume charge of the Sales Promotion Department of the Butterfly Features in this territory. Mr. Silverman commenced his duties Monday, Aug. 6th.

Hughey Mack, who has been known as Vitagraph's fat comedian, stopped in Chicago long enough to give out the news that he has joined the L-Ko Komedies, which are released through Universal.

Julius Singer, one of the pioneers of the film game, is now in the city looking after the Alice Howell Century Comedies, distributed through the Longacre Company.

I. Van Ronkel, manager of the Chicago Bluebird office, was given a surprise by the Bluebird employees when he walked into his office and found it gaily decorated, and all his employees seated around a large table filled with goodies. The occasion of the surprise was Mr. Van Ronkel's "4th" 40th birthday.

Ella Hall in "The Charmer"

Her heart frozen in a cake of ice.

The explanation of the Fairy Prince.

The two little orphans at play.

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

by

J. GRUBB ALEXANDER

and

FRED MYTON.

BLUEBIRD Photoplay of a fairy story that came true. Directed by Jack Conway.

CAST.

Ambrosia Lee ..... Ella Hall
Charlotte Whitney ..... Belle Bennett
Cynthia M. Perkins ..... Martha Mattox
Don Whitney ..... George Webb
Judge D. W. Appleby ..... Frank MacQuarrie

WHEN an enemy torpedo sunk a great trans-Atlantic liner, Ambrosia Lee was left an orphan. The only lifeboat that was ever heard from after the catastrophe came ashore, with Ambrosia and her two charges—Caesar, a black little imp, and a pet monkey. When Ambrosia and Caesar were rescued the monkey chattered his approval.

The refugees were taken to the general store in Penntucket, where the great and near great of the male population were wont to foregather for the purpose of assembling around the stove and adjusting the fate of the nation. Judge Appleby, supreme in finally settling all disputes, ruled that little Ambrosia should be contributed to the war bazaar that was then being held in the basement of the parish church.

The wheel of fortune was designated as the means of deciding who should win the prize, and the lucky number was held by Cynthia Perkins, a spinster of rigid New England disposition. Ambrosia, once established in her new home, resumed her communion with fairies that had been interrupted by the disaster on shipboard. A copy of Grimm's Fairy Tales supplied the medium for passing many hours in dreaming of the day when Ambrosia's Prince Charming should come to claim her.

"What place have you for our son?" asked the father. "He will take his rightful place in society."

The immediate necessity of washing dishes and doing most of the housework was reluctantly observed by the ocean Cinderella, but she was always waiting for an event that, suddenly and unexpectedly, brought her Prince—and a great deal of trouble to boot. Don Whitney was her Prince Charming, and he had been sent to Penntucket because his father and mother were not getting along first-class in their matrimonial arrangements.

Mr. Whitney sent Don to his own boyhood home in Penntucket, and when Mrs. Whitney started her divorce she took the lad elsewhere, leaving Ambrosia forlorn. Ambrosia, having heard of the domestic storm in the Whitney family, had written a letter to Mr. Whitney, telling him the fairies would, through love, adjust matters and all would be well.

Mrs. Whitney's lawyer had arranged for a hired co-respondent to give the testimony that should free her from her husband, but when it came to trial the said co-respondent failed to appear. When Ambrosia heard that the trial could not proceed for want of a co-respondent, she remembered the letter she had written Mr. Whitney. Adjudging herself eligible as a "correspondent," Ambrosia took the witness-

stand, and had explained to her the meaning of the two words she had confused in communion with the fairies.

The interpretation Mr. Whitney gave to the Court as to the contents of Ambrosia's letter touched Mrs. Whitney's stone heart and impelled her to withdraw her suit. When Cynthia Perkins heard of Ambrosia's "outrageous conduct" in brazenly going into Court to testify in the sensational divorce case, the spinster gave the little orphan her walking papers and turned her out upon the cold, cold world. When the Whitneys heard of Ambrosia's distress, they forthwith adopted the child as a companion and playmate for Don Whitney, and we leave the little orhpan and Don happy in the extreme.

"So you're the co-respondent," gasped Cynthia.

ONLY AMBROSIA KNEW.

WHEN an ocean steamer was torpedoed, the entire ship's company was reported lost. On the coast of New England a lifeboat was finally beached by friendly currents, and a little girl was saved from the wreck. With her was a tiny black boy and a pet monkey. That this little girl had great faith in fairies was perfectly natural, for she always maintained that the fays guided her boat to safety. Thereafter Grimm's Fairy Tales meant much more than did the Bible to Ambrosia Lee. In her wonderous fairy register she could find cures for all ills and methods to surmount any hardships—as a matter of fact, her fairies settled a divorce case—brought Ambrosia into the permanent keeping of her Prince Charming and finished off the story of "The Charmer" in the happiest possible manner. Ambrosia was the only one who knew about the fairies.

AGAIN A WAR ORPHAN.

THE arrival of Ella Hall at your theatre will bring to view a thoroughly enjoyable photoplay entitled "The Charmer," in which Miss Hall will play the role of Ambrosia Lee, a war orphan bereft of her parents when they sank with a torpedoed trans-Atlantic liner. She will next be seen in "Bitter Sweet," directed by Harry Solter.

CARRIES YOU BACK.

ONE of the scenes in Bluebird Photoplay "The Charmer" will be especially appreciated by men who recall "the old swimmin' hole" and by the kiddies who venture into more or less muddy pools for the crowning joys of "playing hookey." Incidental to the story, a group of village urchins entice one of the boyish heroes of the occasion into a secret raid on the "swimmin' hole" and Director Jack Conway was, of course, right on the job with his cameraman. The simple adornments of boyhood are left in scatbank, temptation for the "villain" who has been omitted from the general invitation, and while the lads disport themselves in their "birthday suits," the mean boy ties in well-dampened knots the shirts and "pants" of the bathers. His method of revenge gets him into trouble, and his efforts to escape just retribution leads to a chase that suggests a quick-step parade of the Adam kids in the Garden of Eden. The incident is just another of those "nature touches" Jack Conway has become famous for in his production of Bluebirds. It will carry the "old boys" back to their youth and be extremely realistic to the kiddies.

"This is a fine family—of dogs."

Scenes From Universal Animated Weekly, No. 84.

Flags of French fighting commands honored.

Miss Flora Zabelle begging smokes for soldiers.

Bayonet drill at Fort McPherson.

Pershing meets French generals.

Testing applicants for American air service.

"Teddy" at the front. New name for "tank."

ANIMATED WEEKLY, NO. 84.

Future Officers Are Bayonet Experts.—Intensive training fits them for hand-to-hand clashes.—*Fort McPherson, Ga.*

Sub-Titles.—Rib tickling. Masters of trench fighting. Infantry's best friend—field artillery.

Just Kids!—How would you like to be back there—and know what you know now?—*New York City.*

Sub-Titles.—When Jupiter Pluvious wont "Pluve" the White Wings come to the rescue. Bottled shower baths! Little Mother!—She loves the babies and *cares* for them.

15,000 *More From Colorado!*—On 41st anniversary, Denver bids God-speed to regulars, volunteers and conscripts.—*Denver, Colo.*

Sub-Title.—Our flag is made up of bars like this!

Uncle Sam Says "He's a Bird!"—After Proof That He Is.—Severe tests applied to applicants for flying before Government *considers* them. *An American Aviation Station.*

Sub-Titles.—The eyes *FIRST!* Punching all dots of a certain color from a chart. Range—The field of vision is ascertained. Heart and nerves—blood pressure and reflexes tested fully. Equilibrium—Blindfolded—whirled at dizzying speed—subject must locate examiner's fingers. Other tests, which, if he passes, mark him a prospective Eagle.

Kilties Gather Many Recruits In Maine.—Appeals for volunteers answered by men who will go to the front.—*Bangor, Maine.*

Sub-Title.—Captains Black and Goodenough, and Colonel McNally.

Belgian Envoys Review Departing Troops.—Commission, after hearty welcome, sees boys start for "An American Port.—*Boston, Mass.*

Sub-Titles.—At the State House—giving our fighters the "Once Over." Baron Moncheur lauds America. Hon. W. Bourke, Cockran, famous orator, praises Belgium for its pluck and persistance.

Actors Play Ball For Soldiers' Smokes.—Money gathered for tobacco for our fighters in France.—*Great Neck. L. I.*—

Sub-Titles.—Miss Flora Zabelle "Strings 'em along." Whenever actors are asked for aid they come through with a heart.

French Fighters Reviewed by General Pershing.—Flags honored with fighting terrors are seen on trip to French front. (Official French war pictures).

Sub-Titles.—Pershing meets a few of the generals who have saved France. Flags of fighting commands receive national honors. No battle front is complete without its "Teddy." Observer sights attacking aero and drops to safety. *"The Devil's Breath."*—French retaliate with treatment first served by Germans.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"Officer! Call a Cop"

One Reel
JOKER
Released
Week of
Sept. 3.

"Bill" Franey

Is a cop on duty in Chinatown. He sees a settlement worker captured by members of a Tong and attempts to rescue her. It is the funniest kind of comedy, for Bill is scared stiff, and he gets the fact over to an audience in his own hilarious way. Here is a

JOKER

comedy that will tickle your fans, and it is strong enough to strengthen any program. You can always count on good comedy in the Joker Brand.

WESTERN STORY JULIAN'S NEXT.

RUPERT JULIAN of the Bluebird Company left this week to inspect two regions in Southern California. One of these he will use for the making of a feature production, work upon which he will begin shortly. This feature will be a strong Western story of the Bret Harte type, with many unusual and intensely interesting situations. It is planned to call the story, "The Desire of the Moth."

Henry McRae, production manager, is arranging for an all-star cast for Julian's coming feature, in which more than a hundred people will be used. Many of the exteriors will be made either in the mountainous country surrounding Big Bear Lake or in the neighborhood of Mt. Whitney, the highest mountain peak in the United States.

Fall in Line

Pictures talk to the brain. They get the story over quicker and with more force than the strongest editorial. This may have been the thought President Wilson had in mind when he asked for co-operation by Film Makers and Exhibitors.

BOOK THE UNIVERSAL ANIMATED WEEKLY

through Universal ANIMATED WEEKLY. Make your local know what it means for America to be at war. Make them understand, through the ANIMATED WEEKLY, that America is pouring men, munitions, food, ships and treasure into war's crucible to make the world safe for future generations to come.

Universal Animated Weekly showed Pershing in France. What other Weekly do you know of that had any of it? None! Right! Then Book the Weekly that has scooped all others for 15 weeks—Universal Animated Weekly—through any Universal Exchange, or fill in the coupon.

Universal Animated Weekly,
1600 Broadway, N. Y.
Gentlemen—Kindly send me Particulars / Print of latest Universal Animated Weekly.
Name .....
Address .....
City ..... State .....

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

YOU can't speak too highly of this Butterfly in putting it over. Think of the most sensational, most thrilling Western drama you've ever seen—and then the chances are that the production that comes to your mind falls away short of approaching "Straight Shooting" in the qualities just mentioned.

Since this is a Western subject, let your ballyhoo contain plenty of Wild West atmosphere. Nothing will so attract the attention of the average man—and woman, for that matter—as a cowboy dressed in full regalia and riding a broncho. Therefore, hire a man wearing the moving picture cowboy's attire to ride about town and distribute heralds, etc., advertising this production.

If you can get a man who knows how to handle a rope, so much the better. Accompanied by one of your attaches, he could give lassoing exhibitions with your attache as the victim. If you can get a woman to act as "cowgirl" and if she knows how to handle a rope, it would attract even greater attention.

Straight shooting is one of the qualities that our boys abroad will need, if the enemy is to be defeated. Make prominent mention in all of your advertising that such marksmanship as is shown in "Straight Shooting" is going to help us win the war. In other words, link your presentation up with the presence of our boys in France, although you want to be particularly careful not to give the public the impression that this Butterfly is a war subject. War subjects are a drug on the market and the belief that "Straight Shooting" has anything to do with the war will hurt rather than help you.

If your house is located near any of the army cantonments, arrange to either lease your theatre to one of the local patriotic organizations for the day, or else invite the soldiers to see the performance at a reduced rate. "Straight Shooting" is an ideal subject for this purpose.

Bluebird Ideas for "The Charmer"

ALTHOUGH the war supplies merely the faintest background for "The Charmer," the fact that the heroine is a child whose parents fell victims to a U-boat will enable you to surround your presentation with timely atmosphere.

If there are any organizations having for their purpose the relief of war orphans in your community, get them to work with you in your efforts to get this Bluebird over. A special benefit performance, or a percentage of your gross receipts, will win this co-operation for you and not only mean better business, but the good will of the community as well.

Get some school children, little girls preferably, to hand out cards to every person wearing a frown or a worried expression. This card should read as follows:

WHY WORRY?

That frown is spoiling your looks. Let

"THE CHARMER"

chase it away for you. Her delight is to help folks who feel blue. Meet her at the (name of theatre, day and date).

P. S.—Her other name is Ella Hall, and she's the famous little Bluebird star.

The problem of increasing the matinee business is one that engrosses the attention of every exhibitor. "The Charmer" offers the means of solving the problem for the day or days on which it is shown.

Although primarily produced for the entertainment of grown-ups, this Bluebird is particularly suitable for juveniles. The exhibitor should therefore announce that children would be admitted free to the matinee performances, provided each is accompanied by an adult. This will undoubtedly attract many mothers who otherwise would stay away.

Have the copy below multigraphed or printed on an ordinary one-cent postal and sent to all the people whose names are on your mailing list. The brevity of the message and the novel manner in which it is arranged will cause it to be read.

BLUEBIRD PHOTOPLAYS, Inc.

SHE'S COMING
TO-MORROW
ELLA HALL
IN
"THE
CHARMER"
BLUEBIRD
PHOTOPLAY
(Name here)
THEATRE
COME
AND BRING
THE FAMILY

CENTURY
COMEDIES PRESENT

ALICE HOWELL

IN "BALLOONATICS"

DIRECTED BY AND

J.G. BLYSTONE

RELEASED SEPT. 1ST
THROUGH THE LONGACRE
DISTRIBUTING COMPANY
MECCA BL'D'G NEW YORK

COMING "AUTOMANIACS" OCT. 1ST
"NEPTUNE'S NAUGHTY DAUGHTER" NOV. 1ST
"HER BAREBACK CAREER" DEC. 1ST

Watch for my first Release
September 1st.... Alice Howell

CENTURY COMEDIES
1600 BROADWAY NEW YORK

Longacre Distributing Century Comedies

THREE names are inextricably bound together in the film world. They are Alice Howell, Century Comedies, and Longacre Distributing Company. Alice Howell is going to make the Century Comedies, and Longacre is going to see that her big public has a chance to enjoy them. Their plans for doing so are all laid, and include some novel aids to exhibitors booking these super-comedies.

The Longacre plan calls for the division of the territory into districts. The "district rights" will be sold in each of these divisions. The Century Comedies will be furnished to exhibitors regardless of any other service which he may be receiving, for Longacre has no connection whatever with any other film service. For the benefit of those purchasing district rights, Longacre designates a "district" as a town, or in the case of a large city, a section of the town, in which there is either one theatre which draws from the entire populace, or two or more theatres, which run in direct competition to each other, and to which only one of the so-called "first-run" of a picture can be sold. This constitutes the selling plan of Longacre, and the prices are already scheduled in every district.

Longacre exchanges have already been established in all the principal cities, Atlanta, Boston, Buffalo, Butte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Minneapolis, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, San Francisco, St. Louis, Toledo, Washington, D. C., Salt Lake City, Wichita, Milwaukee, Seattle and Spokane among them. Screenings are held in all the districts in these cities, and tremendous enthusiasm for the Alice Howell productions has already been shown.

As part of its service, Longacre issues a clever campaign book, called "The Boost-'Er Book," which is filled from cover to cover with publicity stunts, press stories, talks on comedies as a program feature, descriptions of the novel and original advertising matter, and every help known to the trade. There is also a folder, gotten up in brand-new style, announcing the new series of Centuries, which has been mailed to every exhibitor. If your name has been overlooked, write to 1600 Broadway, and the oversight will be rectified at once. A wonderful line of advertising material of all kinds has been prepared, including life-sized cut-outs of the famous comediennes, novel heralds—the first a balloon to advertise the first comedy, "Balloonatics."

The purpose of Longacre is to issue twelve of these super-comedies, featuring Alice Howell, every year. At least ten are guaranteed, and every effort will be made to have twelve appear on the first of every month. The first, "Balloonatics," is scheduled for September first. "Automaniacs" follows on October first; "Neptune's Naughty Daughter" on November first, and "Alice of the Sawdust" on December first.

It is unnecessary to say very much about the star, Alice Howell. Her work, and the immense popularity she has won by it, speaks loudly for her. Her rise in the comedy world has been meteoric, and she has gained in record-breaking time the proud position of "funniest woman in pictures." Her director, who has been largely responsible for her success, is J. G. Blystone, one of the greatest comedy men in the game, a producer whose sense of the ridiculous is developed to the nth degree, and whose success with this type of picture has been phenomenal. Miss Howell and Mr. Blystone form one of those ideal combinations of star and director, who understand each other.

"The LURE of the CIRCUS"
2-Reel 101-Bison
Eileen Sedgwick
Fred Church
Eileen and Fred live in a town which is the winter headquarters of a circus. Fred wants to be a lion tamer and Eileen a bareback rider. They get their chance, and your audiences will be initiated into the mysteries of these perilous professions. There are jungle beasts enough in this thrilling Bison to satisfy the most jaded movie fan.

Teaser Campaign for "The Voice on The Wire" (Continued from page 30)

ous person, and it is found that the cause of death is what is known as the "Sen Si Yao," a little-known form of jiu-jitsu. The evidence now points to some Oriental as the culprit, and, although the detective and his assistants were assailed in the dark, no one so far has been captured.

July 21, *Evening Express.*
The Voice on the Wire.

News respecting the great American mystery are very difficult to obtain, but we hear that a terrible struggle has been going on from day to day between them, detectives and the police on one hand and the band of crooks on the other. Notes, apparently from the chief of the gang, have been found signed "Laschas," and the famous detective's female assistant, known as "Polly," has been captured, and, on being put into a trance, is ordered to kill John Shirley, the detective.

July 23, *Evening Express.*
The Voice on the Wire.

The latest news respecting this absorbing mystery is that when Polly, the female detective, while in a trance was about to shoot John Shirley, the great detective, the latter, by means of hypnotism, overcomes her stupor and brings her back to her senses. Later he hears from her a meeting of the whole gang, who will be masked and admitted to their meeting-place by giving the password, "Thumb." Shirley goes to the meeting masked, and while there, a mysterious message comes that there is a traitor present. All are ordered to unmask. Shirley then fires his revolver and the police rush in. All are captured except Red Warren, who knows the secret. There now seems some prospect of the authorities overcoming the "Voice on the Wire" gang.

July 24, *Evening Express.*
The Voice on the Wire.

Developments have now gone on at a great pace since we last heard news of this great mystery. The "Voice" has claimed its fifth victim in a wealthy financier, named Thomas Welsh, and in a scuffle Red Warren, who knew the secret, has been killed by his own master. This stroke seems to have almost brought the mystery to an end, for the "Voice" has announced its intention of telling the truth by writing in on a paper at twilight. Here our information is broken off.

PRISCILLA DEAN TURNS THE TABLES

PRISCILLA DEAN, the pretty and popular star of the Universal serial, "The Gray Ghost," recently turned the tables on a number of her fellow workers at the opening performance of the serial at the Symphony Theatre, one of the largest theatres in Los Angeles.

Miss Dean was discovered in the audience by Stuart Paton, the director of the picture, Gene Gaudio, the chief cinematographer, and Eddie Polo, one of the leading players with Miss Dean. The three sought out Charles Gates, manager of the theatre, and suggested that he ask Miss Dean to address the audience.

So, between the first and second reels of the serial, the manager announced that Miss Dean was in the theatre and would make a speech. This came as a complete surprise to the leading lady, but she was not unaccustomed to impromptu speeches, and obliged with good grace, her appearance upon the stage being greeted with tumultuous applause.

Miss Dean had seen her co-workers arranging her speech with the manager, and at the conclusion of her talk she announced that Director Paton also would make a speech. It was up to Paton to follow the gracious example set by his leading lady. Then Miss Dean called upon Polo and Gaudio, and they just had to "follow suit."

At the studios the next morning the three started to scold Miss Dean for calling upon them without warning.

"Tut! and two tuts!" exclaimed the vivacious star. "How much warning did you give me when you arranged my appearance with Mr. Gates?"

"WHY THEY LEFT HOME."

By Carl Laemmle.

Joker Comedy Produced by W. W. Beaudine from a Scenario by C. B. Hoadley.

CAST.

Ira Dewberry..... Wm. Franey
Mary Mandrake.....Zasu Pitts
Flossie Flatter.....Lillian Peacocke
Jack Dawson.....Milburn Moranti
Character Man.....Burt Law
Ira's Father.....Bobby Mack

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"We will get the oil here, Flossie, dear."

"And who is that strange human in charge?" responds Flossie, a marvel of French clothes.

"It" is Ira, employed at the oil station, and when Flossie and Jack drive

The reason young men leave home.

on Ira falls in love with Flossie, who has given him her card, much to the amusement of Jack. Ira soon thereafter announces to his father that he is going to the city and does. Mary, his ex-fiance, discovers he had gone to the city and consoles the father of Ira by announcing that she, too, is going to Calixo to bring Ira home. She is secretly in love with Jacky, the leading man.

In the city Ira meets Hank, a property man in a theatre, who invites Ira to come with him behind the scenes. Mary has wandered into the same theatre. Ira has a varied experience behind the scenes as the performance starts. A drama, entitled "The Salary of Sin," is on, and during the action Jack threatens Flossie if she does not marry him. Flossie promptly scorns Jack, and Jack thereupon promptly steals a sum of money from a desk, places it under a rug and dramatically accuses Flossie of stealing it. Ira is viewing the performance back stage and recognizes the principals. He takes the action literally, as does Mary, in the orchestra section. Ira has seen Jack place the money under the rug. It looks black for the accused Flossie, but Ira rushes on the stage, interrupts the performance and accuses Jack of stealing the money. There follows a struggle, much to the amusement of the audience and the consternation of Mary, who flees the theatre. Ira is thrown out of the stage door and, explaining to Hank, is told that Flossie has children older than Ira and has been married three times. Ira is disillusioned and Mary, happening on the scene at just this critical period, the twain are reunited—happier and—wiser.

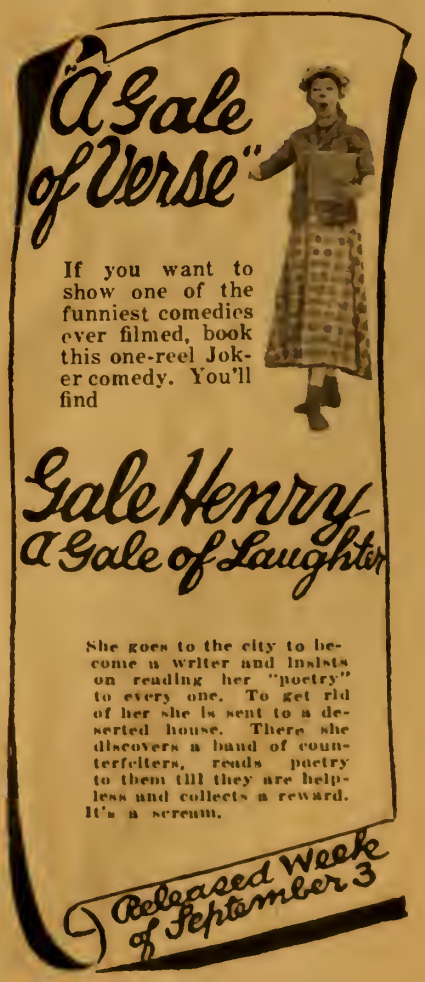
FAMOUS SERIAL DIRECTOR IN BUTTERFLY.

(*Continued from page* 20)

a fifth continued photoplay to Ford.

"Lucille Love," his first success, was one of the very earliest of this form of photoplay entertainment, and it has been shown all over the world, wherever the motion picture screen has penetrated. This was followed by "The Broken Coin," another hit. "Peg o' the Ring," a circus story, came next, followed by "The Purple Mask," which was completed only a short time ago. The nature of the next serial has not been disclosed, as it will be a long time before the release of the first episode. In the meantime, Ford has been busy with this Butterfly, and several other pictures which will be set for release later.

"Who Was the Other Man?" is a story which will find special favor just now, dealing as it does with the machinations of the foreign spy system in America.


"A Gale of Verse"
If you want to show one of the funniest comedies ever filmed, book this one-reel Joker comedy. You'll find
Gale Henry
A Gale of Laughter
She goes to the city to become a writer and insists on reading her "poetry" to every one. To get rid of her she is sent to a deserted house. There she discovers a band of counterfeiters, reads poetry to them till they are helpless and collects a reward. It's a scream.
Released Week of September 3

"SEVENTEEN YEARS OF KNOWING HOW"

WHEN YOU ARE INTERESTED IN LONG DISTANCE PROJECTION OF MOTION PICTURES, THINK OF THE RECORD MADE BY

Power's Cameragraph

AT MADISON SQUARE GARDEN, NEW YORK CITY

300 FOOT THROW
34 FOOT PICTURE

Nicholas Power Company

90 Gold Street New York City

Three Reel Gold Seal Feature.

Released Week of September 3.

Lon Chaney **"The Empty Gun"** *Claire McDowell*

Here's quality for you, Mr. Exhibitor. Lon Chaney, who has played leads and heavies in some of the finest long features ever produced, has a strong part with Claire McDowell in "The Empty Gun," a story of the West. In rivalry for Claire, Lon shoots his partner and tells the girl "the desert got him." They are married and Lon becomes an express messenger. He hides a gold shipment in his home, gives Claire an empty gun (she thinks it is loaded), and leaves the house in a terrible storm. A stranger, seeking refuge, proves to be the lover she supposed to be dead. Later a robber attempts to steal the gold; the lover comes to Claire's rescue after she has attempted to use the empty gun. The robber is killed and proves to be Lon himself, the victim of his own villainy. A wonderful picture, tense and gripping. Book this through any Universal Exchange.

Musical Setting for "Straight Shooting" Butterfly Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"ILLUSION," Intermezzo (2-4 Moderato) by Bustanoby.

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	3 Minutes	Woodland Whispers (Characteristic) by Czibulka
T	Joan, the Homesteader's Daughter	2 Minutes	Canzonetta (Allegretto to Moderato) by Godard
T	Danny Morgan a Puncher	2 Min. & 50 Sec.	Theme
T	You Boys Wait for Orders	1 Min. & 25 Sec.	Western Moderato by Bach
T	They Say He's Hangin' Around, etc.	1 Min. & 20 Sec.	Repeat Theme
T	The Buckhorn Bar	1 Min. & 40 Sec.	Piano Solo, Improvise to action
T	Not Far From Town, etc.	2 Min. & 10 Sec.	The Eagle (A Western Episode) by Bendix
T	Cheyenne Harry Arrives at Diablo	1 Min. & 15 Sec.	Storm Furioso
S	Interior of Barroom.	4 Min. & 5 Sec.	Forest Whispers(Morceau Characteristic) by Losey
	Note: Tympany Rolls during exterior storm scenes.		
T	Even at Drinking, etc.	3 Minutes	Yelva Dramatic Overture) by Reissiger
S	The Fight	3 Min. & 20 Sec.	Hurry to action
T	War On the Settlers Started	3 Minutes	Serenade (Dramatic Moderato) by Widor
T	One of Flint's Killing	45 Seconds	Theme
T	The Second Day of Hostilities	5 Minutes	Continue to action
S	Old Man Being Carried Into House	3 Minutes	At Sunset (4-4 Moderato) by Brewer
S	Interior of Barroom.	1 Min. & 20 Sec.	Continue to action
T	Tell Flint Him and Me, etc.	3 Min. & 45 Sec.	Zephyr (A Western Episode) by Trinkaus
S	Both Men with Rifles	2 Min. & 45 Sec.	Silence
S	Shots Are Fired	5 Seconds	Produce effect
S	After Shots	1 Min. & 20 Sec.	Dramatic Andante No. 5 by Ascher
T	That Night the Cattlemen	2 Min. & 15 Sec.	Western Allegro by Winkler
T	Flint and His Men Are Coming	5 Minutes	The Lion Chase (Grand Galop) by Koelling
S	Shots Are Fired	4 Min. & 30 Sec.	Hurry to action
S	After the Fight	2 Min. & 40 Sec.	Adoration (4-4 Andante Moderato) by Barnard
T	On the First Day of Freedom	6 Min. & 25 Sec	Theme

Musical Setting for "The Charmer" Bluebird Picture

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"ROMANCE" (Andante Sostenuto) by Karganoff.

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 10 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
T	Charlotte Witney, etc.	2 Min. & 45 Sec.	At Sunset (4-4 Moderato Grazioso) by Brewer
T	On the Great White Way, etc.	2 Min. & 25 Sec.	Lanette (Valse Lente) by Henton
T	Here Is a Real War Orphan	2 Min. & 10 Sec.	Debutante, Waltz, by Santelman
T	Home! I Have No Home	3 Minutes	Reverie (4-4 Andante) by Vieux Temps
T	Is Mrs. Whitney Home?	3 Min. & 35 Sec.	L'Adieu (Dramatic Melody) by Favarger
T	In Her New Home, Ambrosio, etc.	5 Min. & 40 Sec.	Sweet Jasmine (Allegretto) by Bendix
T	The Whitney Home In Pantucket	2 Min. & 50 Sec.	Les Sylphes (Valse) by Bendix
T	I Bet You're Afraid.	3 Min. & 35 Sec	Essence Grotesque (Mysterioso) by Lake
T	Are You a Real Prince?	2 Min. & 10 Sec	Theme
	Note Watch for "Church Bells" Important effect.		
T	Will You Come Again?	2 Minutes	Serenade (3-4 Allegretto) by Chaminade
T	The Office of a Specialist	2 Min. & 25 Sec.	Pensee, Intermezzo (6-8 Largo) by Godard
T	Two Starved Little Hearts	2 Min. & 25 Sec.	Theme
S	Automobile On Road	3 Min. & 25 Sec.	Romanze Op. 40 (4-4 Moderato) by Beethoven
T	I Had a Fairy Princess, etc.	4 Min. & 40 Sec.	Fairy Tales (Characteristic) by Komzak
S	Girl In Bed	2 Min. & 25 Sec.	Albumleaf (4-4 Andante) by Kretschmer
T	Pantucket Was Also, etc.	4 Min. & 45 Sec.	Fantasia (Melodious) by Bach
T	Why, I Wrote Him a Letter	5 Minutes	Awakening of Spring (4-4 Dramatic Andante) by Bach
T	We Almost Had a Trial	2 Min. & 50 Sec.	Theme

Musical Setting for Universal Pictures Released in the Week of August 27th

GOLD SEAL—"The Winning Pair"..(3 R.)

REEL I.

1. *"Pastel Menuet"* by Paradis, until "Preparations for the trip." 2. *"Cazonetta"* by Godard, until "The seaside may be a good place." 3. *"Love's Conflict"* (3-3 Moderato) by Tobani, until "At the house party." 4. *"In the Glade"* (2-4 Allegretto) Scherzando by Gruenwald, until "Father has had a relapse." 5. *"Sempre Giovanni"* Intermezzo, (2-4 Allegro, by Brooks.

REEL II.

6. Continue *"Sempre Giovanni"* until "An ambitious hotel clerk." 7. *"Bowl of Pansies"* (4-4 Moderato) by Reynard, until "Early in the morning." 8. *"Budding Roses,"* Valse Caprice, by Kretschmer, until "An hour later." 9. *"Basket of Roses"* (4-4 Moderato) by Albers, until "Somebody's drowning." 10. *"Zigzag,"* Intermezzo, (2-4 Allegretto) by R. Ferber until end Reel 2.

REEL III.

11. *"Reverie"* (4-4 Andante) by Vieuxtemp, until "Charles Fox, foreign representative." 12. Valse from Sympony in E minor by Tschaikowsky until "The last day of grace." 13. Hurry to action until "I'll get an officer." 14. *"Chanson Joyeuse"* (Allegro) by Ravina, until end.

NESTOR—"The Night Cap".....(Comedy)

1. *"I Called You My Sweetheart"* (Popular medley waltz). 2. *"Somewhere On Broadway"* (Popular Trot) until end.

JOKER—"Why They Left Home"..(Com.)

1. *"Joker March,"* by Lake. 2. *"The Road That Leads To Love,"* (Popular hit) until end.

JOKER—"Busting Into Society"...(Com.)

1. *"Folle Extase," Waltz.* 2. *"Love Is So Fickle,"* (Popular Waltz) until end.

BISON—"Jungle Treachery"...(2 Reels)

1. *"Rosemary,"* Reverie, by Barton, until "Betty Briggs, a child of nature." 2. *"Alita"* by Losey, until "Bob heads an expedition." 3. *"Souvenir"* by Drdla, until "I'm going to take a stroll," etc. 4. *"Dramatic Tension"* by Winkler, (Watch shots) until "When twilight spreads its glory." 5. *"Romance"* by Morse, until end of Reel 1.

REEL II.

6. *"Dramatic Tension No. 1"* by Ascher, until "Lookout for the natives." 7. *"Moderato Agitato"* by Becker, until "The Englishmen have come back." 8. *"The Tempest"* (A long hurry) by Lake, (Watch explosion) until "I want Betty." 9. *"Longing,"* by Bendix, until end.

L-KO—"Props, Drops and Flops" (2-Reel Comedy).

1. *"Sliding Jim,"* (A Rag), by Losey. 2. *"Who's Who,"* (Popular One-Step) until end of Reel 1.

REEL II.

3. *"Naughty Naughty"*, (Popular One-Step). 4. *"Jazz Band,"* (Popular Rag) by Lake, until end.

"The VOICE on the WIRE" SAYS-

You Exhibitors who are looking for a powerful fifteen-weeks' serial—one that will keep the crowds coming in every week—a drama of mystery and love, book "The Voice On the Wire" and

BOOK IT NOW

Ben Wilson

Neva Gerber

Jos. Girard

Directed by

Stuart Paton

FROM THE NOVEL BY EUSTACE HALE BALL

The powerful cast of well-trained actors put each episode over with a sizzle and bang. Few serials have enjoyed the immense popularity which has been freely given to "The Voice on the Wire." Book it to-day for your crowd. Use the big ad book that shows you how to put this serial over in a money-winning manner. Get in touch with your nearest exchange and arrange for booking, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"SCANDAL EVERYWHERE."

By R. A. Dillon.
Victor Comedy, featuring Max Asher.
Scenario by R. A. Dillon.
Produced by Craig Hutchinson.

CAST.

The Western Man ..... Max Asher
The Soubrette ..... Gladys Tennison

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

Hello, dearie, Tee—hee; Tee—hum."

"You're one peacherino—ha—ha—ho—hum."

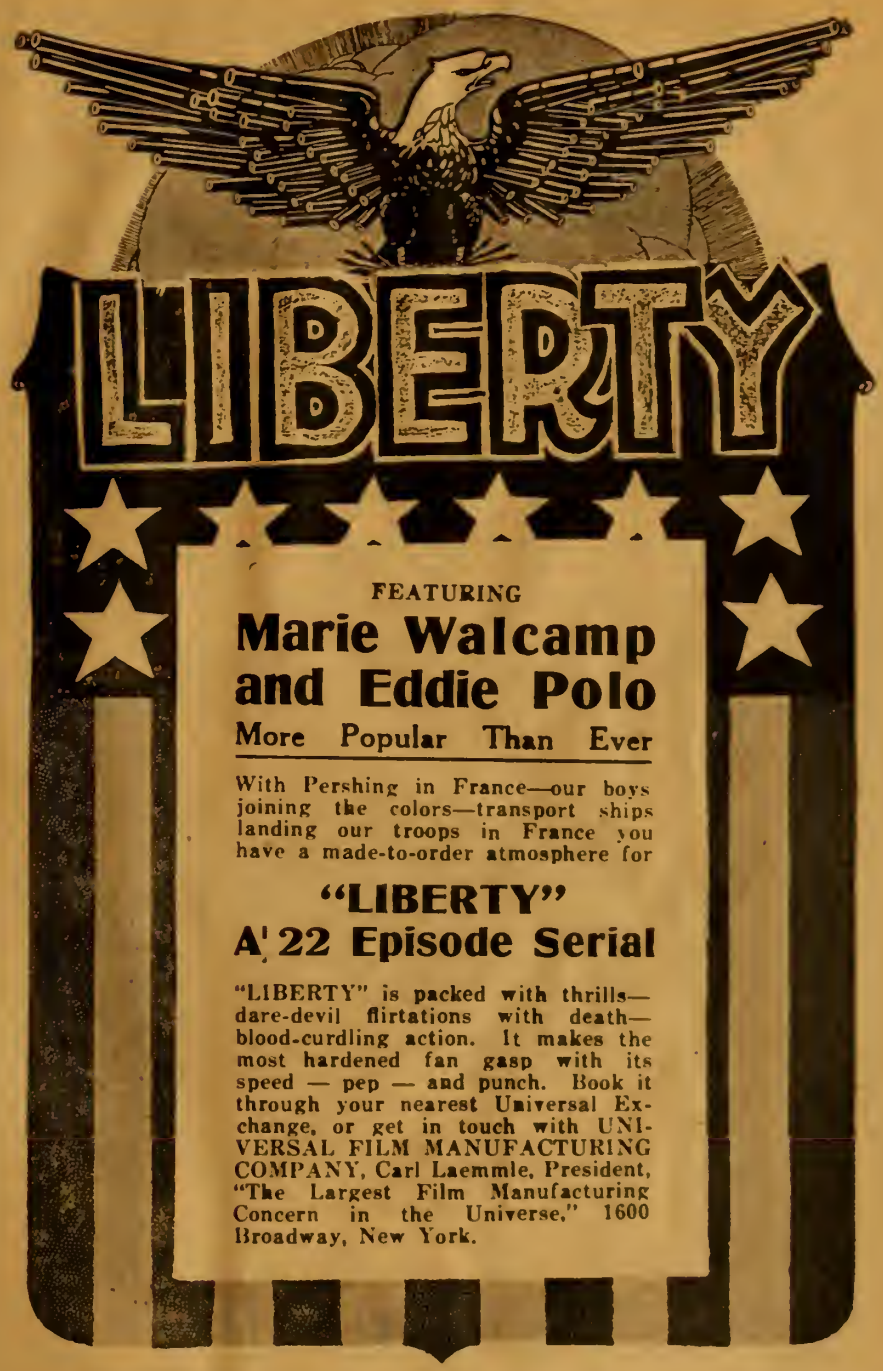
Obviously the soubrette in the country hotel is flirting with a guest. The manager tells the detective to watch her, and she is bawled out for her acts. She leaves the hotel and outside meets Max and his wife, who have just arrived. She flirts with Max, and his wife catches them and, bawling Max out, pulls him into the

"Shush, shush, ghosts!"

hotel. Max goes to the hotel desk to register, and catches the detective watching him. He slams the detective's head on the hotel desk and, going upstairs, shoots at him when he sees the detective examining the register for his name.

The detective, sore at the shot, grabs a water pitcher to throw it at Max, who, being a crack shot, shoots the pitcher out of the detective's hand. Max goes to his room, while the detective, to spy upon him, bores a hole from the room above and sends the plaster down on Max. Max shoots up at the ceiling, and then goes upstairs, to find the soubrette in the room, she returning after the detective vacated it.

She invites Max in, and he orders refreshments when the bell hop comes in answer to Max's shooting at the push button in the room and knocking the bell off the wall in the lobby. The detective takes the bell hop's uniform and, disguising himself, serves the drinks. Instead of a horse's neck drink he brings up the head of a horse (papier mache), and Max starts shooting at him.


LIBERTY
FEATURING
Marie Walcamp
and Eddie Polo
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With Pershing in France—our boys joining the colors—transport ships landing our troops in France you have a made-to-order atmosphere for
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A 22 Episode Serial
"LIBERTY" is packed with thrills—dare-devil flirtations with death—blood-curdling action. It makes the most hardened fan gasp with its speed — pep — and punch. Book it through your nearest Universal Exchange, or get in touch with UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The detective runs out and tells Max's wife where her husband is. She goes to the room, and asks Max who is paying for the liquor. Max looks for his money and finds it gone. The soubrette who has taken it shoves the money in the detective's pocket, and Max, finding it there, starts shooting at him. They go down in a chase to the lobby where, back to the room again, Max jumps at the chandelier where the detective is hanging, and, missing the detective, hangs there and falls with the chandelier to the floor.

He goes right through the floor down into the dining room where people are eating. He goes right through the dining room table and into the lobby where some cops mistake him for the detective, and he flees, followed by everyone. Max doubles on them, then meets his wife. That lady proceeds to take good care of him in a way he did not expect.

The finest writer in the world can't describe an industry so that the reader will actually see the wheels go around. But your patrons can see the wheels go around and every other part of a manufacturing process through

Universal SCREEN MAGAZINE

HOLD A SCREEN MAGAZINE NIGHT. Set aside one night each week and call it your MAGAZINE NIGHT. Start with a feature—then run SCREEN MAGAZINE—and close with a comedy.

This will give your audience in picture form the same kind of material they would get by purchasing a printed magazine—except that your MAGAZINE NIGHT will be far more interesting to them.

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Theatre _____
Town _____

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Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We beg to advise we think Bluebird Photoplays are the thing. In fact, we will take a Bluebird feature and compete with any other class of film. One competitor told your representative as well as others that it was useless to try to go against Bluebirds.

Yours very truly,
REESING & COMPANY,
Per C. H. Reesing, Mgr.
Dallas, Texas.

BLUEBIRDS BALANCE.

Bluebird Photoplays, Inc.,

New York, N. Y.:

Gentlemen—As to our opinion of Bluebirds, I can freely give you this and give it to you honestly. About six months ago we tried out two or three of your pictures, included in which were "The Eye of God" and "Love's Lariat." They gave such universal satisfaction that we have been using them almost exclusively ever since for our Wednesday and Thursday program, although there have been a few cases where we have laid them off to play some special features or other brands.

We use the Triangle on Monday, Tuesday, Friday and Saturday, and frankly, I feel that the Bluebird pictures balance out a week that it would be hard to replace with any other two programs.

Yours very truly,
C. A. LICK,
Mgr. New Theatre.
Fort Smith, Ark.

"THE NIGHT CAP."

By VIRGINIA KIRTLEY.

A Nestor Comedy featuring Eddie Lyons, Lee Moran and Edith Roberts in a Hawaiian impersonation. Directed by Roy Clements.

CAST.

Eddie Latelywed.....Eddie Lyons
Edith Latelywed.....Edith Roberts
Lee Malatrops.....Lee Moran

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"Good-bye, darlint, I won't be late, Ducky. Play with mama till your daddy returns. O—it's awful, lodges—to call a chap from his wif-ie."

"Don't be late, Dearie," Edith responded, then tore to mamma's—a suspicious mama with bangs.

Meanwhile, merrily at the "club," was Eddie greeted by friends, and they settle down to an evening of bil-

Look whose here!

liards—the pretext to wifie of the "lodge" a million leagues away.

At Edith's mother's the two women settle down to a quiet evening, except for the continual stream of advice and warning against the "wiles" of husbands that flows from the voluble mouth of the worldly-wise mama.

Time passes quickly and midnight finds the boys at the club somewhat unsteady—with divers high-balls to their credit. They leave and, finding the last car gone, they commandeer a cab which stands alone, the driver having left it temporarily. The drive home is productive of highly laughable incidents and, arriving at Eddie's house (he having invited Lee to spend the night), Eddie discovers that he has forgotten his key and the couple attempt to get in via the window. A policeman, on the watch for burglars, sees them thus employed and is about to run them in when he recognizes Eddie and helps him—and his pal—through the window. Inside, Eddie finds that he has but one clean pair of pajamas, so Lee dutifully dons Edith's lacy night-gown.

Edith and her mother meanwhile have wearied of waiting and start home. By the time they arrive the boys are fast asleep. They go in and Edith sees the arm and head of Lee, who has put her nightcap on, and immediately thinks the worst. Eddie wakes up, grabs a pistol, thinking burglars are in the house and, seeing his wife, he drops the pistol and starts to embrace her. But mother-in-law is on the job. She picks up the gun and takes a shot at the form in bed. Lee jumps up, explanations are in order and mama's plans and suspicions are completely foiled with the happy couple embracing with the "never-never-again" expression.

THE EAGLE'S WINGS
It's a vivid — swift—smashing drama. It's a thundering message for everybody, everywhere. It has a tremendous drawing power that means many dollars for every Exhibitors who books it.
This noble, patriotic drama has received the finest praise from high government officials at Washington, D. C. It is
Supported by The Daughters of American Revolution
through their National President. It has been endorsed by patriotic societies wherever shown.
"The Eagle's Wings" is a Special BLUEBIRD production. It will pull in the crowds at a REPEAT BOOKING as it did on the first showing. Don't pass it up. BOOK IT TODAY. Do your bit and get your bit through booking "The Eagle's Wings" from your nearest BLUEBIRD Exchange, or
BLUEBIRD
Photoplays (Inc.)
1600 Broadway, New York.

LIKE A WHITE MAN.

Bluebird Photoplays, Inc.,
Detroit, Mich.

Gentlemen—I want to thank you personally for the courtesies extended to me, and further I want to say that you certainly treat an exhibitor like a white man, and further still, your Bluebird photoplays are the best bet for business producers for any theatre.

Yours truly,
O. E. BRUNE,
Mgr. Lincoln Theatre.
Paulding, Ohio.

WOULD USE THREE A WEEK.

Bluebird Photoplays, Inc.,
Dallas, Texas.

Gentlemen—We wish to state that we are under many obligations to Mr. Salles, who has been after us a long time to give the Bluebirds a trial. At last we decided to try any thing one time, and if it tasted good, then try it some more. The result is, we are still running Bluebirds twice a week, and if we could run on Sundays, then we would have a Bluebird picture on that day.

Very respectfully,
RUNNELS & JONES,
Mgrs. Yale Theatre.
Groesbeck, Texas.

NOT A BAD BLUEBIRD.

Bluebird Photoplays, Inc.,
Chicago, Ill.:

Gentlemen—After having shown so many of your productions, I know just why it is that "If it's a Bluebird, it's got to be good." It's because of your other slogan, "The Play's the Thing." I've shown practically every feature program on the market. At times the quality of these programs are wonderful. Then again they come pretty bad. In other words, they have no consistent quality. On the other hand, I can't remember having shown a single bad Bluebird in the last three months. Picture for picture, they are away above the other in quality. In other words, Bluebirds can be depended upon for the quality that brings my photoplay patrons back.

Sincerely yours,
H. SCHOENSTADT & SONS,
Theatrical Enterprises.
Chicago, Ill.

ENJOYED IT.

Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We showed the first Bluebird the other night, and will say that it sure was a fine one, as our patrons all stopped when they came out and spoke about how they enjoyed it.

Yours very truly,
RUNNELS & JONES,
Mgrs. Yale Theatre.
Groesbeck, Texas.

BLUEBIRD Exhibitors everywhere praise productions which have made money for them and there is every reason why they should. And if they made money for them, they will do the same thing for you.

PLEASES HIS PATRONS.

Bluebird Photoplays, Inc.,
Indianapolis, Ind.:

Gentlemen—I desire to state at this time that we are more than pleased with the Bluebird picture, and it seems to please my patrons very much. They are getting better all the time. Best wishes.

Very truly yours,
A. E. BERGER,
Mgr. Royal Theatre.
Tell City, Ind.

CONSISTENTLY GOOD.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.:

Gentlemen—Please accept my congratulations upon the excellence of your Bluebird Photoplays. I have shown your Bluebirds in my theatre for some time, and find them consistently good—not a good one now and then, but always good, and they always please my patrons, which is the best indication that I know of as to the absolute reliability of Bluebirds.

Your service could not be improved upon, as my reels always reach me promptly and in first-class condition.

Sincerely yours,
IRA ARONSON,
Mgr. Cameraphone Theatre.
Pittsburgh, Pa.

RAIN COULDN'T KEEP THEM AWAY FROM "HELL MORGAN'S GIRL."

Bluebird Photoplays, Inc.,
Los Angeles, Cal.:

Gentlemen—Last evening I completed an engagement of three days on the Bluebird photoplay, "Hell Morgan's Girl," with Dorothy Phillips as the star. It rained hard every one of the days, so bad each evening I did not look for even ordinary business, but was compelled to hold out people for each second performance each evening long before the usual time and did a packed business every day. I did not advertise it any stronger than for ordinary attractions.

The play, Fine! Splendid acting in every role, never had a photoplay with better all-round cast. Parts very difficult, but handled superb throughout. Dorothy Phillips, the star, is perfectly wonderful as the girl and Queen of the Court. You could not get better boss than you have on advance advertising, for my patrons fairly loved her, even though they knew it was a terribly distasteful role she had to assume. Her support as stated above was perfect, and each principal deserves highest praise. You may book me a return appearance as soon as you have open time.

Sincerely yours,
JOHN M. ROOT,
Mgr. Strand Theatre.
Pasadena, Cal.

FOLLOWED ADVERTISING.

Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We have noticed with interest your "Establish a Bluebird Day" advertising, and beg to advise that since your first release, we have not missed one, and by following your advertising policy have made it by far the best day we have. The program, we consider, is excelled by none, and our patrons always ask for more like them.

Yours truly,
REEDER-COHEN THEATRES.
Ballinger, Texas.

ENTITLED TO SUCCESS.

Bluebird Photoplays, Inc.,
Denver, Colo.:

Gentlemen—I take great pleasure in writing you that the Bluebirds you have been sending us every week are looked for by our patrons and greatly enjoyed by them.

The photography, stories and characters are of the best and for real entertainment we like them better on each release. You are certainly entitled to great success.

Yours truly,
EDW. ANDERSON,
Mgr. Grand Opera House.
Pueblo, Colo.

"Busting into Society"

By TOM GIBSON.

Joker Comedy, featuring Gale Henry and directed by Allen Curtis.

CAST.

Lizzie ..... Gale Henry
Rupert ..... Milton Sims
"Lonesome" Larry ..... Charles Dorien
Father ..... Charles Haeffli
Mother ..... Mrs. George Hernandez

(*Copyright* 1917, *Universal Film Mfg. Co.*)

"Lizzie, I love you. I am only an honest hod-carrier. But—I get my pay envelope Saturday—will you?"

"Kindly remove yourself from my train."

"Well, of all the ignorance. Me—a fine lady I want to be. Look at them fashion plates. Nix, kid, on that dope."

But he helped her hang the clothes on the line until it broke, and then they repaired to the kitchen, where the feminine head of the family, very much the worse for wear, hung over the ironing board. Lizzie would not hear the pleas of her Rupert. There must have existed in her mind some faint premonition of the riches to be hers, for, a few minutes later, the male head of the family, also very much used, burst in upon the group with the startling information that his lottery ticket had copped the grand prize and that thereafter no more ironing boards for them.

Rupert and his hod were quickly relegated to the back yard by Papa, and he and Lizzie, with, of course, Mama, went to live in a brownstone front. They wanted to get into society bad. So when the Grand Duke Larry comes along they plan a big feed for him, with views of coronets and whatnots in the family. Larry, however, has his eyes only on their jewels, and after giving the silver the once over and dining in state, he holds them up and is about to make a get-away when the trusty hod-carrier looms on the scene.

He has, in all truth, been sticking around Lizzie pretty much despite being thrown out of the back, front and side doors a couple of dozen times, and when he sees the Grand Dooke's change of front he hops through the window and makes him come through. He covers him with the bread knife until the arrival of the officers of the law, and then the reunited family sit down and do justice to the rest of the ducal dinner, with Rupert the prospective son-in-law and hero of the hour.

FEATURING

DOROTHY PHILLIPS

Dorothy Phillips will keep any audience on the keen edge of expectancy with her brilliant work in "Hell Morgan's Girl." This immense story of the notorious Barbary Coast, in San Francisco, at the time of the great earthquake and fire, is so big—so gripping—so dramatic that it has crowded the house at every performance and proved to be a stronger attraction than the combined efforts of all other popular stars.

If You Have Shown It -- Book It Repeat

We don't need to tell the Exhibitor who has already shown "Hell Morgan's Girl" to his people what a big money-maker it is. He knows. But to such an one we now say: "The time is ripe for you to BOOK IT REPEAT." Get in touch with any Bluebird Exchange, or

Bluebird Photoplays, Inc.

1600 Broadway, New York

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

JULY—
24—**A Soldier of the Legion** (2-Reel Drama)
Irene Hunt-Leo Pierson.
31—Neal Hart in "Right of Way Casey"
AUGUST— (3-Reel Western Comedy-Drama)
14—**A Wife's Suspicion** (3-Reel Drama)
Betty Schade-Val Paul.

IMP.

JULY—
1—*A Double-Topped Trunk* (Drama)
8—*The Girl In the Limousine* (Drama)
15—*Hatton of Headquarters* (Drama)

STAR FEATURETTE.

AUGUST—
2—Cleo Madison in **The Woman Who Would Not Pay"** (2-Reel Society Drama)
9—Mary in "The Untamed" (2-R. Dr.)

BISON.

JULY—
7—Harry Carey in **The Wrong Man"** (2-R. West.)
14—Neal Hart in **"Double Suspicion"** (2-R. West.)
with *Janet Eastman.*
AUGUST—
16—Harry Carey in Cheyenne's Pal (2-R. West. Dr.)

L-KO.

JULY—
25—**The Sign of the Cucumber** (2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.
AUGUST—
1—**Blackboard and Blackmail** (2-R. Comedy)
Phil Dunham, Lucille Hutton, Merta Sterling.
8—**The Little Fat Rascal** (2-Reel Comedy)
Phil Dunham-Merta Sterling.
15—**Rough Stuff** (2-Reel Comedy)
Dan Russell-Gladys Varden.

BUTTERFLY.

JULY—
23—**The Double Standard** (5 Reels)
Roy Stewart-Joseph Girard.
30—**A Wife on Trial** (5 Reels)
Magnus Anderson-Leo Pierson.
AUGUST—
6—Ruth Stonehouse in "Follow the Girl" (5 Reels)
Roy Stewart.
13—Jack Mulhall in "The Midnight Man" (5 Reels)

JOKER.

AUGUST—
O-Ma, the Tent Mover (Comedy)
The Vamp of the Camp (Comedy)
Out Again, In Again (Comedy)
Back to the Kitchen (Comedy)

NESTOR.

JULY—
Seeing Things (Comedy)
Married by Accident (Comedy)
AUGUST—
The Love Shocker (Comedy)
The Rushin' Dancers (Comedy)

POWERS.

AUGUST—
4—*The Good Liar* (Com. Cart.)
and *In Monkeyland* (Educational)
11—*Seeing Ceylon with Hy. Mayer* (Travelaugh)
18—*Doing His Bit* (Com. Cart.)
and *Algeria Old and New* (Scenic)

REX.

JULY—
12—**Three Women of France** (2 R. War Dr.)
Jack Mulhall-Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JULY—
2—**"The Gray Ghost," Episode No. 2, "The Mysterious Message** (2 Reels)
Harry Carter, Priscilla Dean, Eddie Polo and Emory Johnson.
9—**"The Gray Ghost,"** Episode 3, **"The Warning"** (2 Reels)
16—**"The Gray Ghost,"** Ep. 4, **"The Fight"** (2 R.)
23—**"The Gray Ghost,"** Ep. 5, **"Plunder"** (2 Reels)
30—**"The Gray Ghost,"** Episode 6, **"The House of Mystery"** (2 Reels)
AUGUST—
6—**"The Gray Ghost,"** Episode 7, **"Caught in the Web"** (2 Reels)
13—**"The Gray Ghost,"** Episode 8, **"The Double Floor"** (2 Reels)

VICTOR.

JULY—
20—**One Bride Too Many** (2-R. Com.)
Matt Moore-Jane Gail.
27—Herbert Rawlinson in **"Caught in the Act,"** with *Neva Gerber* (2 Reel Com. Dr.)
AUGUST—
3—**Where Are My Trousers?** (2-R. Com.)
Carter De Haven.
10—**Likes Babes in the Woods** (2-R. Juv. Com.)
Violet MacMillan.
17—**The Brass Girl** (2-Reel Comedy Drama)
Matt Moore-Jane Gail.

UNIVERSAL ANIMATED WEEKLY.

JULY—
25—*Animated Weekly, Vol. 2, No. 82* (News)
AUGUST—
1—*Animated Weekly, Vol. 2, No. 83* (News)
8—*Animated Weekly, Vol. 2, No. 84* (News)
15—*Animated Weekly, Vol. 2, No. 85* (News)

UNIVERSAL SCREEN MAGAZINE.

JULY—
20—*Universal Screen Magazine, Issue No. 28*
27—*Universal Screen Magazine, Issue No. 29.*
AUGUST—
3—*Universal Screen Magazine, Issue No. 30*
10—*Universal Screen Magazine, Issue No. 31.*
17—*Universal Screen Magazine, Issue No. 32.*

UNIVERSAL CURRENT EVENTS.

JULY—
21—*Universal Current Events, Issue No. 10.*
28—*Universal Current Events, Issue No. 11.*
AUGUST—
4—*Universal Current Events, Issue No. 12.*
11—*Universal Current Events, Issue No. 13.*
18—*Universal Current Events, Issue No. 14.*

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PRISCILLA DEAN — **EMORY JOHNSON**

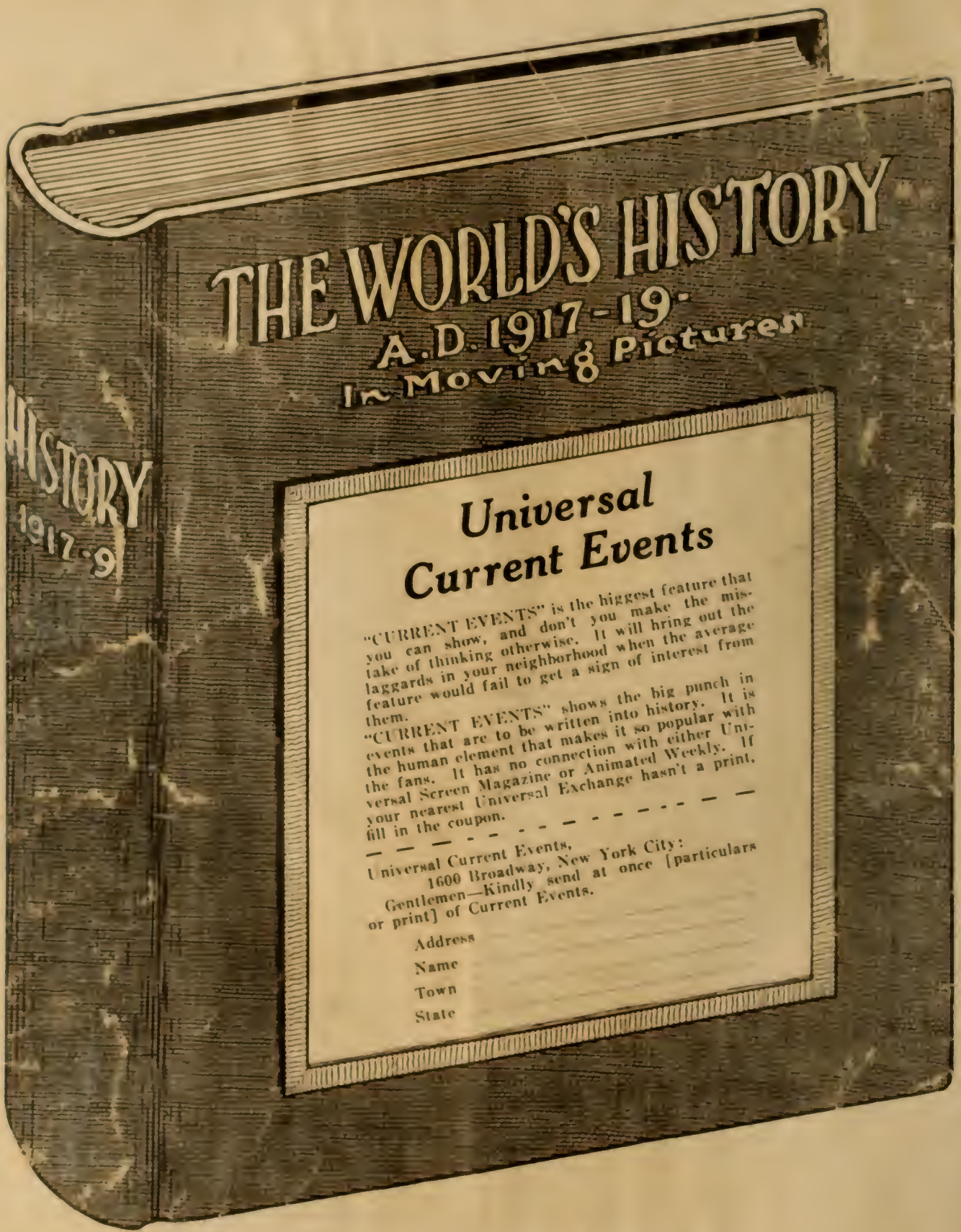
EDDIE POLO — **HARRY CARTER**

Directed by STUART PATON

Who produced "20,000 Leagues Under the Sea"

Now is the time to BOOK THIS LAVISH PRODUCTION AND PREPARE FOR 16 WEEKS OF BIG BUSINESS. Book it before your competitor beats you to it. Get the big campaign book which shows you how to work teasers—stunts—ads—posters—and other helps to put over this wonderful serial like a regular showman.

Write or wire your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 B'way, N. Y.



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